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V

Souvenir

Daly's Theatre

Sept. 28th,
1895.

With Mr. George Edwardes' Compliments

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MUSIC

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AN ARTIST'S MODEL.

A Comedy with Music.

IN TWO ACTS.

BY

OWEN HALL.

LYRICS BY

HARRY GREENBANK.

MUSIC BY

SIDNEY JONES.

(Authors of "A Gaiety Girl.")

	S.	D.
VOCAL SCORE	6	0
PIANOFORTE SOLO	3	0
LYRICS	0	6

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AN ARTIST'S MODEL.

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Vocal Score.

AN ARTIST'S MODEL.

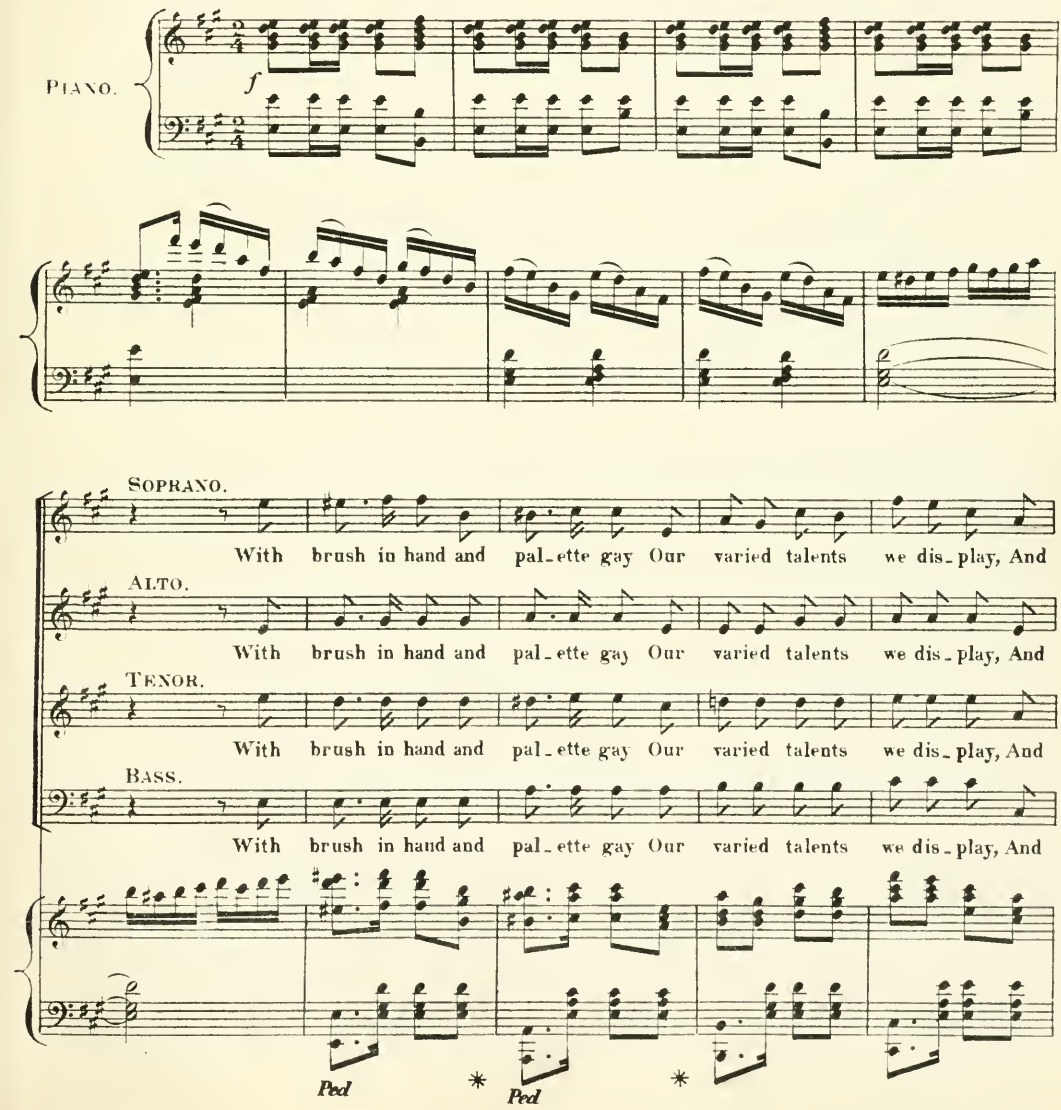
A COMEDY WITH MUSIC.

BY
OWEN HALL.

LYRICS BY
HARRY GREENBANK.

MUSIC BY
SIDNEY JONES.

No. 1. — OPENING CHORUS. "WITH BRUSH IN HAND."



some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

some for art and some for fame Are working hard to make a name; But since as artists

Ped *

all a_gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a_gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a_gree Its best to work for L. S. D, We paint to please the vulgar throng, For

all a_gree Its best to work for L. S. D, We paint to please the vulgar throng, For

Ped *

life is short and art is long, For life is short and art is long.

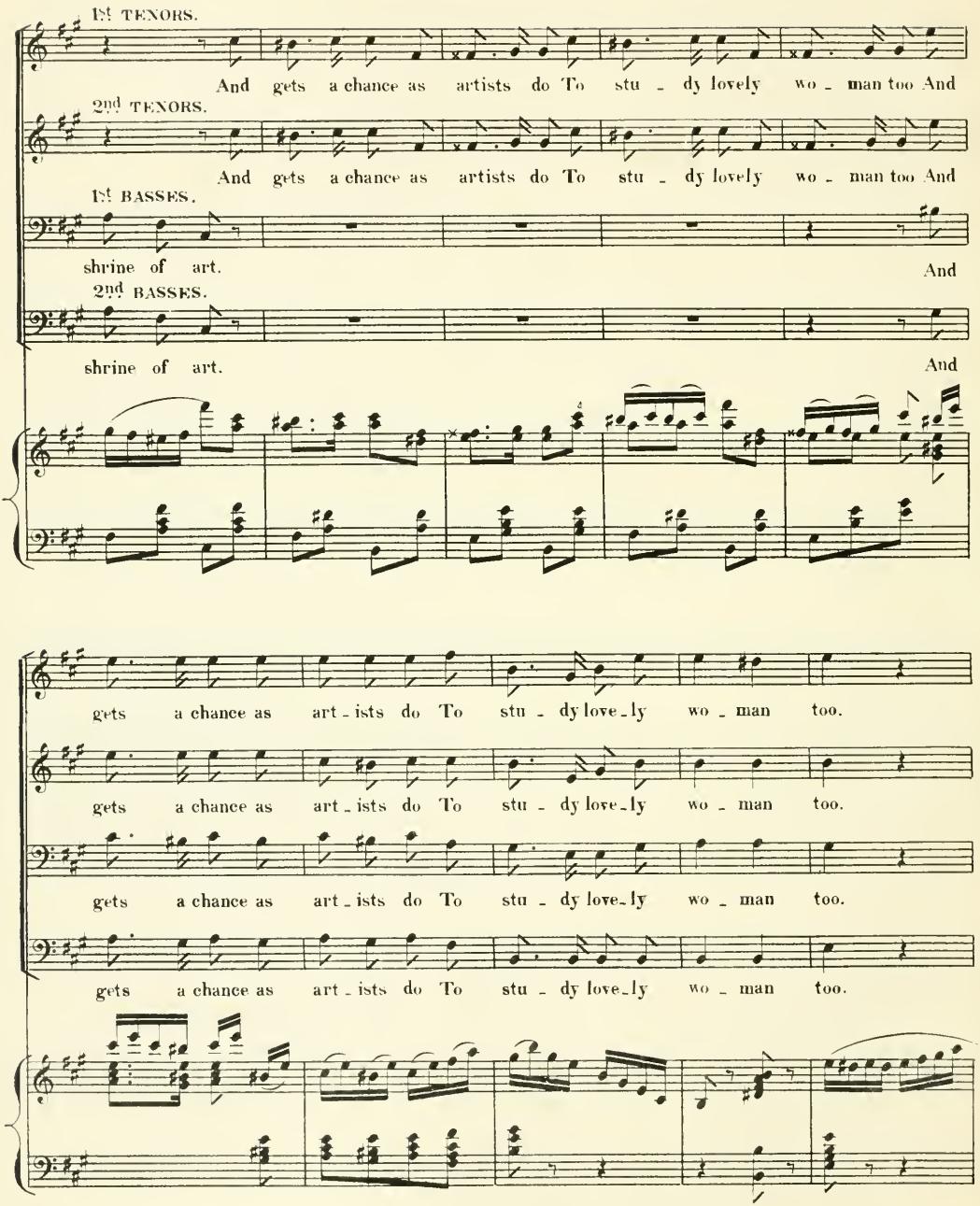
life is short and art is long, For life is short and art is long.

life is short and art is long, For life is short and art is long.

life is short and art is long, For life is short and art is long.

The stu - dent plays a

plea - sant part, Who wor - ships at the


1st TENORS.
And gets a chance as artists do To stu - dy lovely wo - man too And
2nd TENORS.
And gets a chance as artists do To stu - dy lovely wo - man too And
1st BASSES.
shrine of art. And
2nd BASSES.
shrine of art. And
gets a chance as art - ists do To stu - dy love - ly wo - man too.
gets a chance as art - ists do To stu - dy love - ly wo - man too.
gets a chance as art - ists do To stu - dy love - ly wo - man too.
gets a chance as art - ists do To stu - dy love - ly wo - man too.

SOPRANO & ALTO.

In grace - - ful pose on can - - vas

white Her form and fea - tures we de -

light As sin - ner sweet or charm - ing saint To

catch with aid of brush and paint.

dim.

cresc.

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

With brush in hand and pal_lette gay Our var_ied talents we display, And

Ped ✳ *Ped* ✳

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

some for art and some for fame Are working hard to make a name.

MADDOX, CARBONNET & APTHORPE.

From the Bois de Vincennes we re - turn, A

p

real - ly ar - tis - tic com - mu - ni - ty; The beau - ties of na - ture we

learn At ev - e - ry fresh op - por - tu - ni - ty.

CARBONNET.

It's ex -

cess - ive - ly plea - sant to tod - dle Through the cool of the for - est and

green - e - ry, Co - quet - ing with nice look - ing mo - del, Or

VIOLET, ROSE & LAURA.

Though at pre - sent we're mo - dels un -

qui - et - ly sketch - ing the sce - ne - ry.

wed - ded, If the fu - ture to for - tune should car - ry you With our

characters sober'd and steadied We shall all be delighted to marry you.

CHORUS.

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Here you will find in agreeable va-ri-e-ty Ev-e-ry shade of art-is-tic so-ci-e-ty;

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Light hearted stu-dents of art and its mysteries, In-nocent models and models with his-tories,

Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,

Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,

Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,

Artists whose drawing a spoiling of pa_per is, Embry_o Leightons who re_vel in draperies,

f *p* *f* *p*

p

Artists who paint from the naughty and nu_dey O All can be found at this po_pu_lar stu_di_o.

p

Artists who paint from the naughty and nu_dey O All can be found at this po_pu_lar stu_di_o.

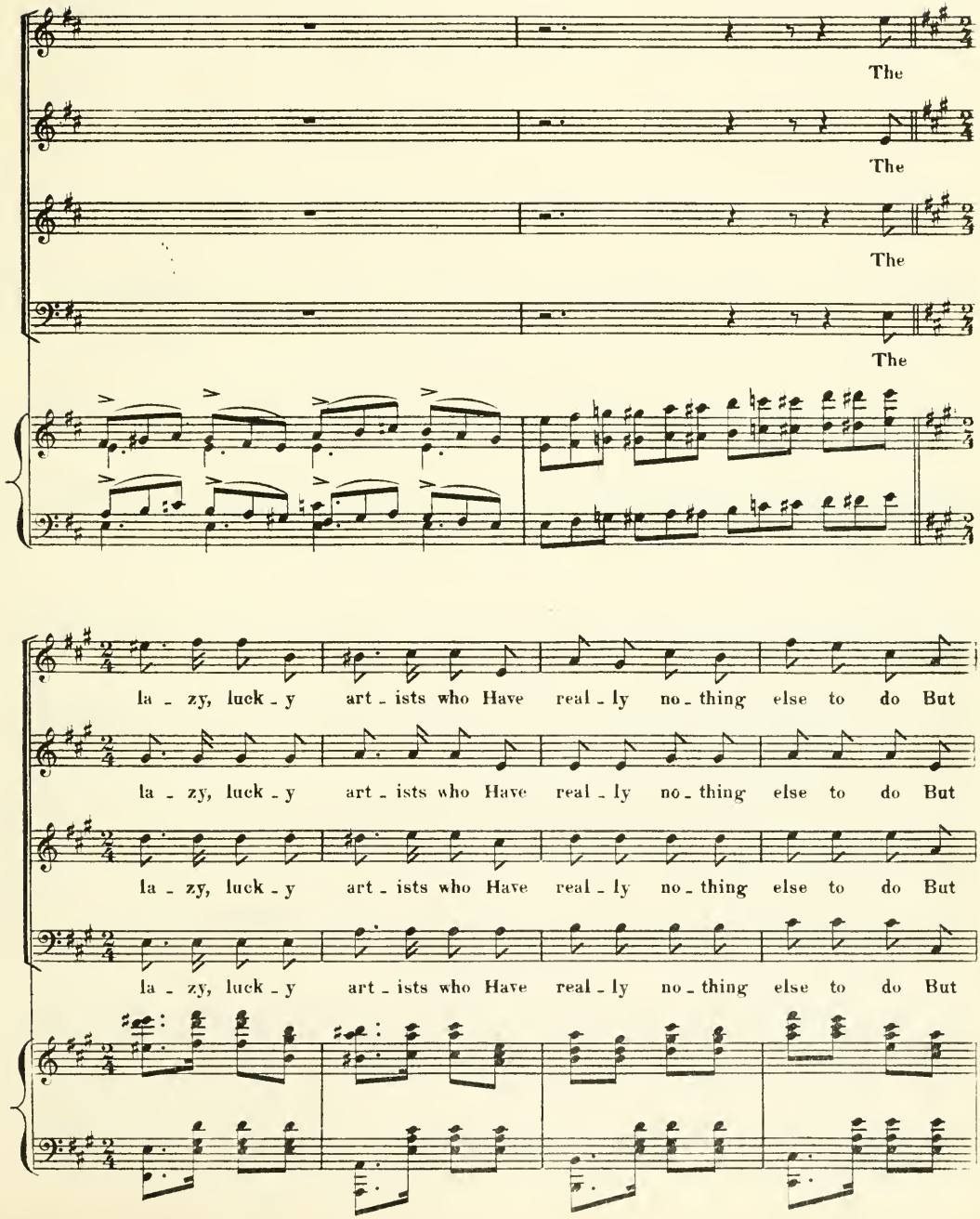
p

Artists who paint from the naughty and nu_dey O All can be found at this po_pu_lar stu_di_o.

p

Artists who paint from the naughty and nu_dey O All can be found at this po_pu_lar stu_di_o.

p


The
The
The
The
la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But
la - zy, luck - y art - ists who Have real - ly no - thing else to do But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

pic - nic in the woods a - way, De - light at paint - ing thus to play. But

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

those who du - ty ne - ver shirk Re - main at home and stick to work, For

Ped

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

hon - est la - bour holds the keys Of fame and for - tune, bread and

cheese.

cheese.

cheese.

cheese.

R. H.

R. H.

L. H.

L. H.

S

No. 2.—SONG AND CHORUS. "GAY BOHEMIAH!"

CARBONNET.

PIANO.

SOLO.

1. Oh
2. The
3. No

come and peep when the world's a - sleep At gay Bo - he - mi -
wild de - lights of the days and nights In gay Bo - he - mi -
sneers we cast on a doubt - ful past In gay Bo - he - mi -

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ah..... And much you'll see that you'll
ah..... Would suit the chaste and lux -
ah..... Nor mind a bit if you

At gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....

At gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....
In gay Bo - he - mi - ah.....

ask of me "*Mais qu'est-ce que c'est que ça?*"..... For
u - rious taste Of a Sul - tan or a Shah..... And
should com - mit Some in - discreet *faux pas*..... For

"*Mais qu'est-ce que c'est que ça?*".....
Of a Sul - tan or a Shah....
Some in - discreet *faux pas*.....

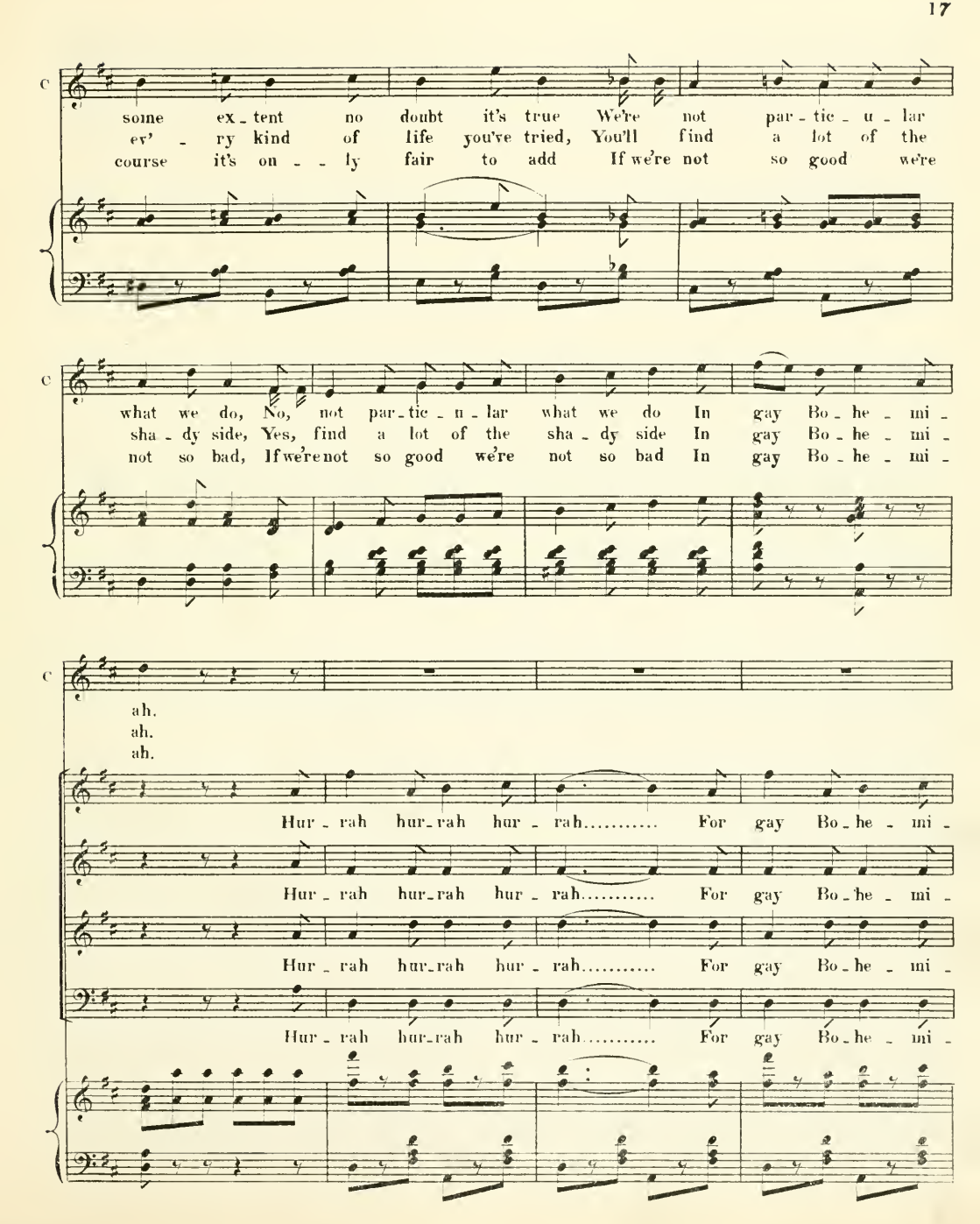
"*Mais qu'est-ce que c'est que ça?*".....
Of a Sul - tan or a Shah.....
Some in discreet *faux pas*.....

lots of things we do, you know, Are not pre - cise - ly
this o - pi - nion still is rife:— You're bound to lead a
though our ways are far more free Than those of High So -

comme il faut; But that you'll find is of - ten so In
shock - ing life, Or bolt with some - one el - se's wife In
ci - e - tee, We're just what we pre - tend to be In

gay Bo - he - mi - ah..... Hur - rah, hur - rah, hur -
gay Bo - he - mi - ah..... Hur - rah hur - rah hur -
gay Bo - he - mi - ah..... Hur - rah hur - rah hur -

rah..... For gay Bo - he - mi - ah..... To
rah..... For gay Bo - he - mi - ah..... When
rah..... For gay Bo - he - mi - ah..... Of


some ex - tent no doubt it's true We're not par - tic - u - lar
ev' - ry kind of life you've tried, You'll find a lot of the
course it's on - - ly fair to add If we're not so good we're
what we do, No, not par - tic - u - lar what we do In gay Bo - he - mi -
sha - dy side, Yes, find a lot of the sha - dy side In gay Bo - he - mi -
not so bad, If we're not so good we're not so bad In gay Bo - he - mi -
ah.
ah.
ah.
Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -
Hur - rah hur - rah hur - rah..... For gay Bo - he - mi -

ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar

ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar

ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar

ah..... To some ex - tent no doubt it's true We're not par - tic - u - lar

C

In
In
In

what we do, No, not par - tic - u - lar what we do In

what we do, No, not par - tic - u - lar what we do In

what we do, No, not par - tic - u - lar what we do In

what we do, No, not par - tic - u - lar what we do In

1º

Last time.

gay Bo - he - mi - ah. ah.
gay Bo - he - mi - ah ah.
gay Bo - he - mi - ah ah.

gay Bo - he - mi - ah. ah.

gay Bo - he - mi - ah. ah.

gay Bo - he - mi - ah. ah.

gay Bo - he - mi - ah. ah.

1º

Last time.

D. C. to S

No. 3. — SONG. "THE POPULAR ART OF THE DAY."

SIR GEORGE.

PIANO.

1. Though pic_tures as a *con_nois_seur* I don't pre_tend to cri_ti_cize, I
2. The names of pic_tures clas_si_cal I'm al_ways apt to stam_mer on So
3. Now wo_man, with her vio_let eyes, her gol_den, brown, or black tres_ses, Makes

know the points in painting that will make for no_to_ri_e_ty A limb that's rather shapely or a
wouldn't hang a Leighton though up_on my walls possessing room; But Mrs Patrick Campbell, Marie
just the sort of pic_ture on a man_telpiece I'd stick me up; And therefore I've become, because I'm

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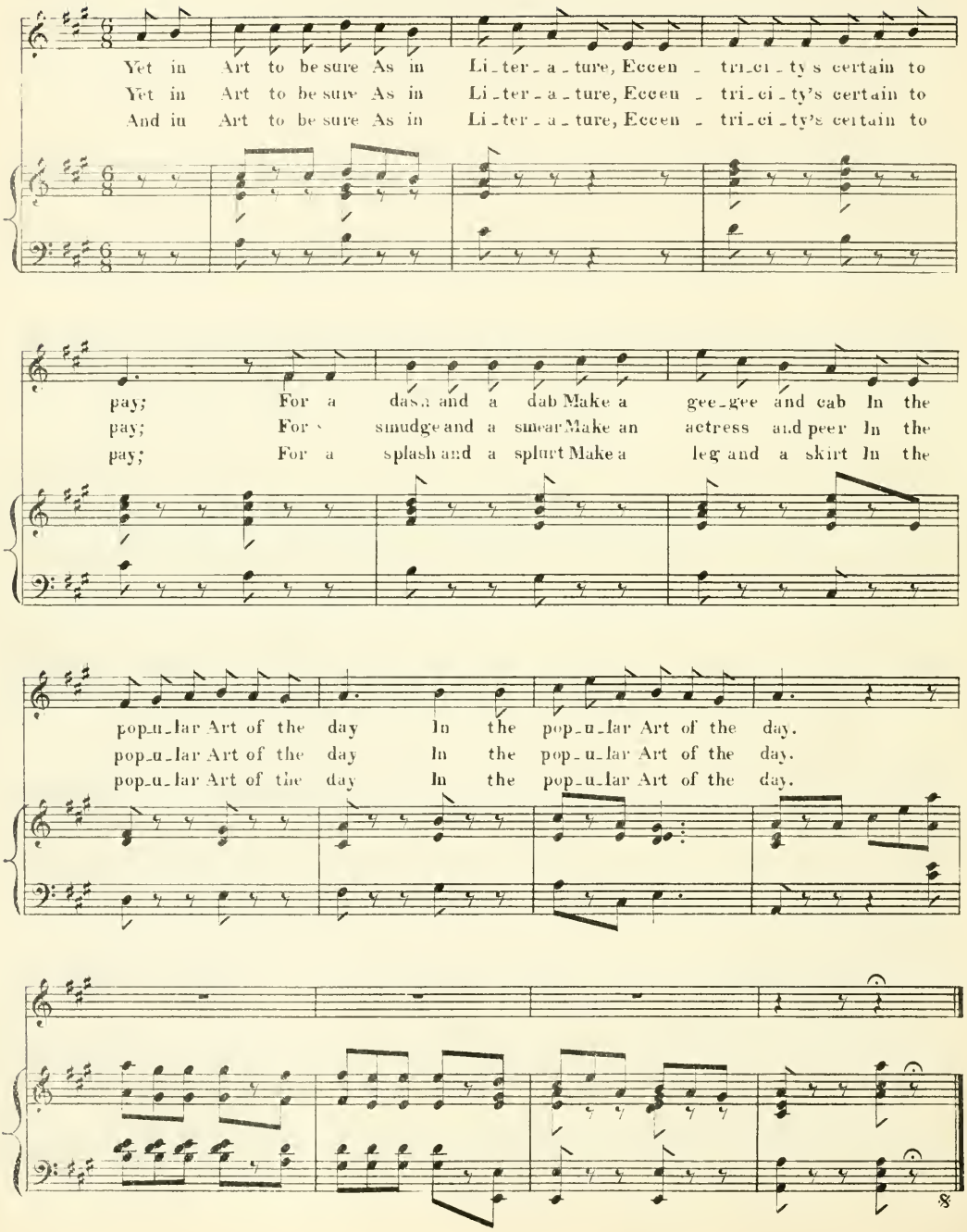
hand and foot of pret_ty size With just a slight suspi_cion of a proper im_pro_pri_e_ty. The
Lloyd and Violet Ca_meron Are fram'd to much ad_vantage in the corners of my dressing room; And
fond of pret_ty ac_tres_ses, An an_nu_al sub_scriber both to Sketch, St. Pauls, and Pick-me up. I'm

age that reads a Yel_low Book de_lights to find how blue it is; To_day's ar_tis_tic i_dols are to-
when I say I real_ly do not care for the A_ca_de_my I hope I do not shock you for my
told it's ve_ry flippant, and of Art at best a sor_ry phase, But sci_entist, and *savant,* and the

morrow's on the shel_fy ones; But *I* pre_fer to Beardsley and his female in_con_gru_i_ties The
words are not ab_rup'_ly meant; But honest_ly I *much* prefer (though doubtless it's too bad o' me) The
dry-as-dusty Prideaux_er Would smile on Dudley Hardy's dashing bal_let girls and *co_ry_phées,* So

high_ly colored posters that are gen_u_ine A_del_phi ones.
colored plate presented as a Christmas Extra Supplement.
think of their at_tractions for a ten_der-hearted widow_er.


Yet in Art to be sure As in Li_ter_a_ture, Eccen_tri_ci_ty's certain to
Yet in Art to be sure As in Li_ter_a_ture, Eccen_tri_ci_ty's certain to
And in Art to be sure As in Li_ter_a_ture, Eccen_tri_ci_ty's certain to
pay; For a dash and a dab Make a gee_gee and cab In the
pay; For a smudge and a smear Make an actress and peer In the
pay; For a splash and a splurt Make a leg and a skirt In the
pop_u_lar Art of the day In the pop_u_lar Art of the day.
pop_u_lar Art of the day In the pop_u_lar Art of the day.
pop_u_lar Art of the day In the pop_u_lar Art of the day.

No. 4. — SONG. "MY SCHOOL IS MOST SELECT."

Moderato.

VOICE.

PIANO.

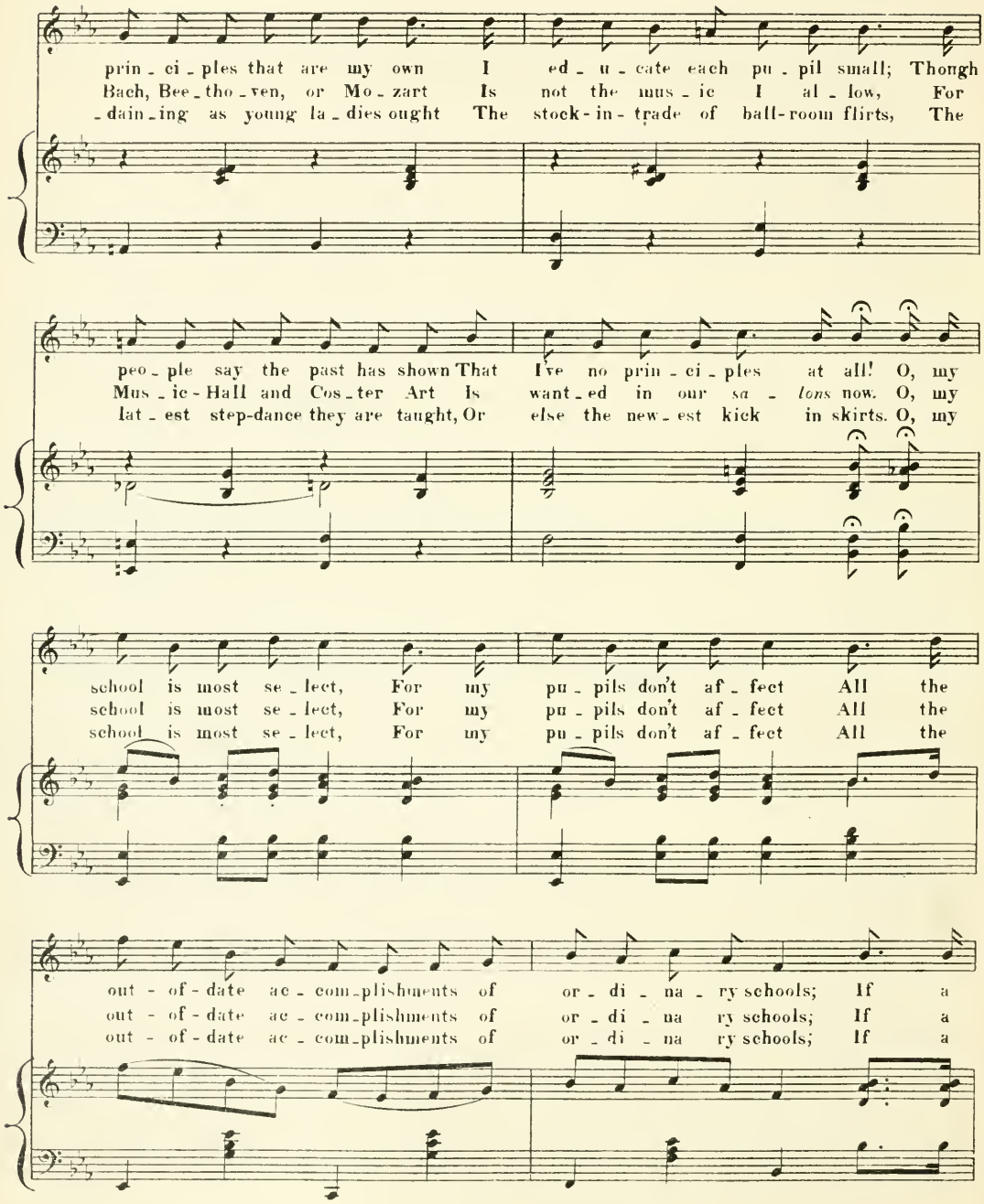
mf

Mdme A.

A few young la_dies I re_ceive To fin_ish at a spe_cial fee; That
Ge_ _o_gra_phy of course I teach, Since all my girls may hus_bands trap By
Com_ _plex_ions that de_serve a prize I'm prond to say my girls have got, For

p

they *are* fin_ished when they leave You'll guess from what you know of me. On
learn_ing their po_si_tion each Up_on the sea_son's so_cial map. And
why fa_tigue with ex_cer_cise When rouge is eigh_teen_pence a pot Dis_

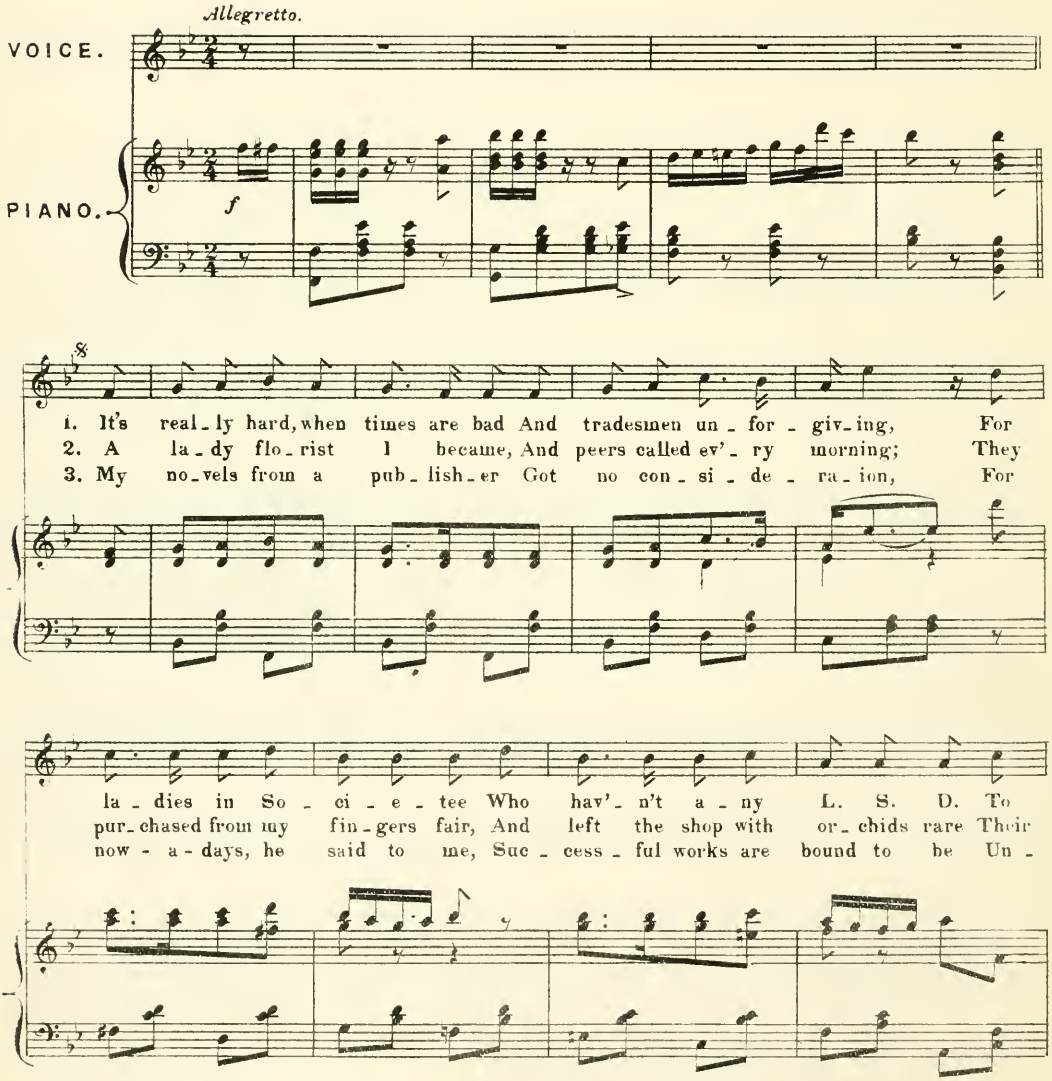

prin - ci - ples that are my own I ed - u - cate each pu - pil small; Though
Bach, Bee - tho - ven, or Mo - zart Is not the mus - ic I al - low, For
- dain - ing as young la - dies ought The stock - in - trade of ball - room flirts, The
peo - ple say the past has shown That I've no prin - ci - ples at all! O, my
Mus - ic - Hall and Cos - ter Art Is want - ed in our sa - lons now. O, my
lat - est step-dance they are taught, Or else the new - est kick in skirts. O, my
school is most se - lect, For my pu - pils don't af - fect All the
school is most se - lect, For my pu - pils don't af - fect All the
school is most se - lect, For my pu - pils don't af - fect All the
out - of - date ac - com - plishments of or - di - na - ry schools; If a
out - of - date ac - com - plishments of or - di - na ry schools; If a
out - of - date ac - com - plishments of or - di - na ry schools; If a

girl who is good-look-ing Wants to join a class for cook-ing, Do you
girl in some ab-struse key Wants to play like Pa-de-rew-ski; Do you
girl with no-tions odd-est Wants to dance in man-ner mod-est, Do you

think that I al-low it. No! It's quite a-gainst the rules!
think that I al-low it. No! It's quite a-gainst the rules!
think that I al-low it. No! It's quite a-gainst the rules!

DANCE *after 3rd verse.*

No. 5. SONG. "THE LADY WASN'T GOING THAT WAY."



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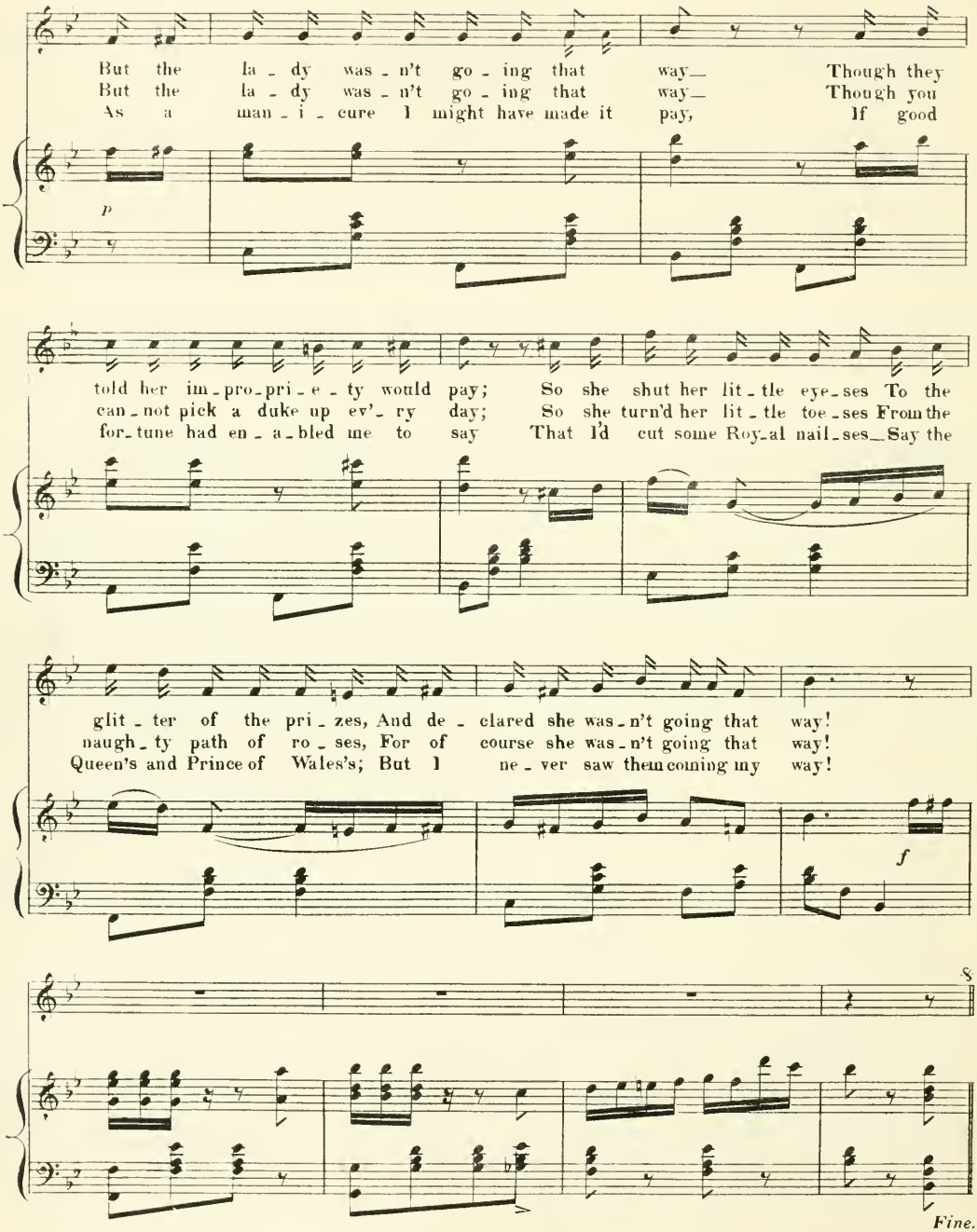
earn an hon - est liv - ing! A rough ex - perience I have had — While
but - tonholes a - dorning. Un - til a duke (don't ask his name!) With
fit for pub - li - cation. In Sloane Street as a mil - li - ner I

friends un - kind - ly mocking Their firm be - lief would all ex - press That
ten - der smiles and touches My heart no doubt de - signed to win. In -
met with fail - ure ut - ter; A West End tea-shop too I tried Where

now - a-days to win success One must do something shocking.
vi - ted me to sup - per — in The absence of his duchess!
"la - dies on - ly" were supplied With tea and roll and but - ter.

f


But the la - dy was - n't go - ing that way— Though they
But the la - dy was - n't go - ing that way— Though you
As a man - i - cure I might have made it pay, If good
p
told her im - pro - pri - e - ty would pay; So she shut her lit - tle eye - ses To the
can - not pick a duke up ev' - ry day; So she turn'd her lit - tle toe - ses From the
for - tune had en - a - bled me to say That I'd cut some Roy - al nail - ses— Say the
glit - ter of the pri - zes, And de - clared she was - n't going that way!
naugh - ty path of ro - ses, For of course she was - n'tgoing that way!
Queen's and Prince of Wales's; But I ne - ver saw them coming my way!
f
8
Fine.

No. 6. — SONG. "IS LOVE A DREAM."

Andante.

PIANO.

1. Is love a dream that fades with dawn of day—
2. As through the world I wan - der far and wide

Too sweet to last when night has passed a - way, Or will its ma - gic
With out her hand my lone - ly way to guide No o - ther face to

haunt me to the end, Though she be false who once was more than friend!
me seems half so fair, No o - ther voice with mu - sic fills the air!

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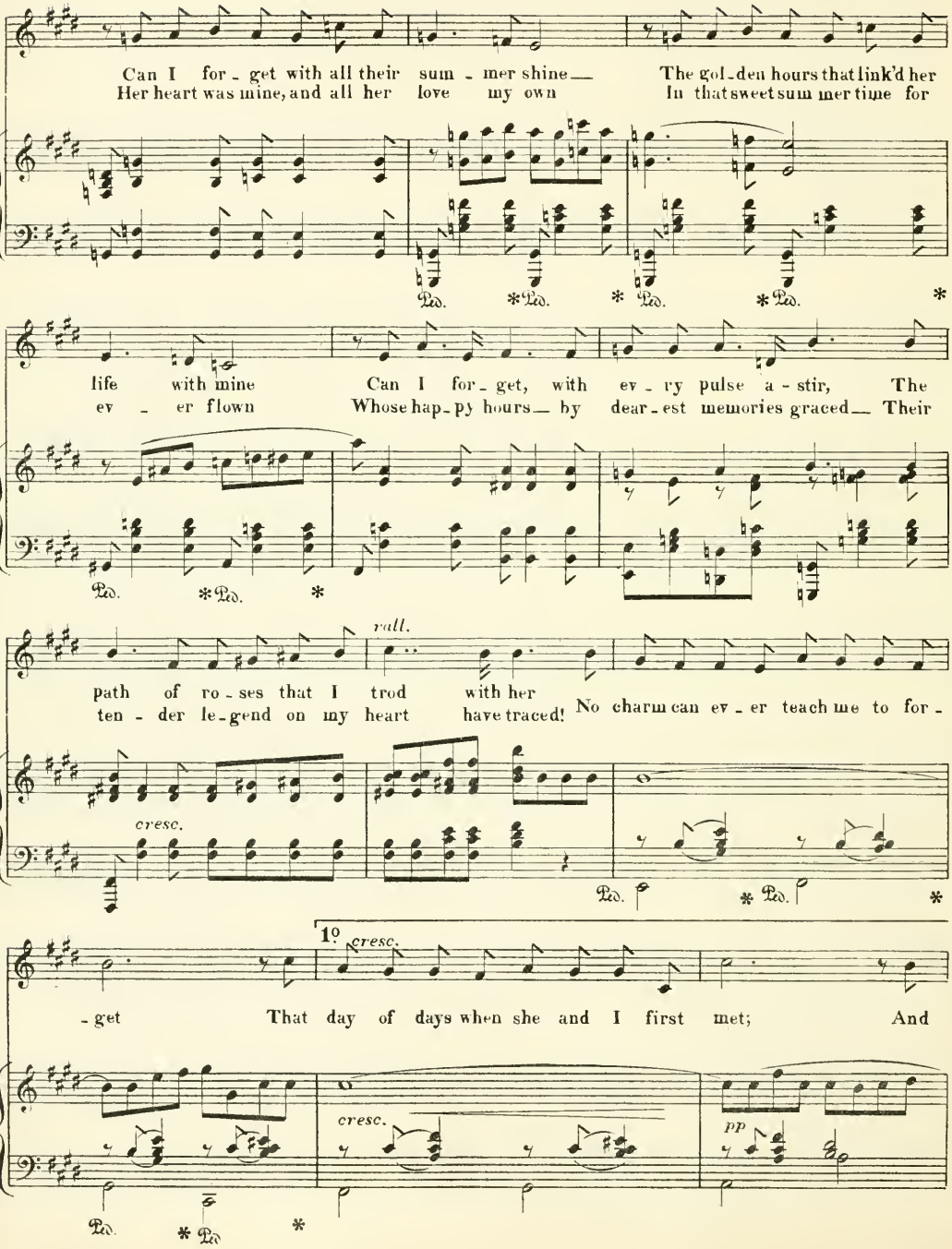
Can I for - get with all their sum - mer shine— The gol - den hours that link'd her
Her heart was mine, and all her love my own In that sweet sum mer time for
life with mine Can I for - get, with ev - ry pulse a - stir, The
ev - er flown Whose hap - py hours— by dear - est memories graced— Their
rall.
path of ro - ses that I trod with her
ten - der le - gend on my heart have traced! No charm can ev - er teach me to for -
cresc.
1°
cresc.
- get That day of days when she and I first met; And
cresc.
pp

1º

since I may not worship at her throne,..... No o - ther love my loy - al heart shall

own!

2º

day of days when she and I first

ppp *cresc.*

met; And since I may not wor - ship at her throne,..... No o - ther

love my loy - al heart shall own!

f

No. 7. — SONG. "LITTLE DAISY WITH THE DIMPLE." OR "I WONDER WHY."

Allegretto grazioso.

VOICE.

PIANO.

1. Oh, I'm a sim_ple lit_tle maid Who really doesn't know a thing— My
2. My fel_low creatures I've been told To stu_dy closely when I can, And
3. If e_ver I should take a walk A fun_ny thing I'm sure to see— The

pp

in_no_cence you'll find display'd In ev_ry word I'm going to sing. And
whether he be young or old The creature I pre_fer is man; His
men, in pass_ing, stop their talk, And then turn round and look at me; Though

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yet so much I long to learn That here and there I peep and pry. Things
ha-bits do a-muse me so I've seen him face the midnight air, And
rudeness they may not in--tend, It's ra-ther try-ing—is it not? For

puz-zle me at ev'-ry turn— I won-der why! I won-der why!
start from home quite late to go— I won-der where! I won-der where!
one will whis-per to his friend— I won-der what! I won-der what!

rall.

a tempo

Oh, the peo-ple call me Dai-sy, Little Dai-sy with the dim-ple, And they
Yes, the peo-ple call me Dai-sy, Little Dai-sy with the dim-ple, And they
For the peo-ple call me Dai-sy, Little Dai-sy with the dim-ple, And they

say they are so fond of me be-cause I am so sim-ple; But they
say they are so fond of me be-cause I am so sim-ple; But they
say they are so fond of me be-cause I am so sim-ple; But per-

tell me I am cer - tain to be wi - ser by - and - by, And the
tell me I am sure to learn a lot I don't know now, And the
haps its that at - trac - tion, or per - haps they hope I'm rich, And the

more I think it o - ver, well, the more I won - der why!
more I think it o - ver, well, the more I won - der how!
more I think it o - ver, well, the more I won - der which.

mf

After last Verse.

1º 2º

No. 8. — CHORUS AND RECITATIVE. "QUEEN OF THE STUDIO."

Allegretto.

PIANO.

p

cresc.

Queen of the Stu_di_o, wel_come right roy_al_ly! Where has your Majes_ty been —

Queen of the Stu_di_o, wel_come right roy_al_ly! Where has your Majes_ty been —

Queen of the Stu_di_o, wel_come right roy_al_ly! Where has your Majes_ty been —

Queen of the Stu_di_o, wel_come right roy_al_ly! Where has your Majes_ty been —

Leav_ing the students who love you so loyal_ly Mourning their beautiful Queen?

Leav_ing the students who love you so loyal_ly Mourning their beautiful Queen?

Leav_ing the students who love you so loyal_ly Mourning their beautiful Queen?

Leav_ing the students who love you so loyal_ly Mourning their beautiful Queen?

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Days have been dreary, and life has seem'd black to us Till with your presence the sunshine comes back to us

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Wel - come with heart - i - ness, O your High-Arti - ness! Sweet and a - do - ra - ble

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

Queen,..... a - do - ra - ble Queen!.....

ADÈLE.

My best of friends, no words of mine can tell The joy I

feel at com_ing back a_gain, Back to the dear old haunts I love so

well, Back to the kingdom where I used to reign! That

hap_py time but yes_terday ap_pears The students' song still ringing in my

cresc.

ears!.....

The song! the song! we all implore!

The song! the song! we all implore!

The song! the song! we all implore!

The song! the song! we all implore!

ff

ff

Sing us the stu - dents' song..... once more.....

Sing us the stu - dents' song..... once more.....

Sing us the stu - dents' song..... once more.....

Sing us the stu - dents' song..... once more.....

No. 9. — SONG. "ON Y REVIENT TOUJOURS." (THE STUDENTS' SONG.)

Allegro.

PIANO.

f

1 What life so sweet, what life so free As that the mer - ry stu - dent leads! The
2 Let kingdoms shake and tum - ble down! Let mar - kets fall — if so they choose! What
3 And when the world has hard - ly used Some com - rade of the days gone by, Who,

p

hap - pi - est of fel - lows he Who lit - tle has and lit - tle needs! For
mat - ter when a last half-crown Is all the stu - dent has to lose. To -
find - ing help by all re - fused, With bro - ken heart creeps home to die, The

rall.

naught to him is wealth or rank, And naught to him is King or Queen — His
day per - haps with well-fill'd purse He dines like a - ny mil - lion - aire — To -
stu - dents take him by the hand, And cheer and com - fort to the end; For

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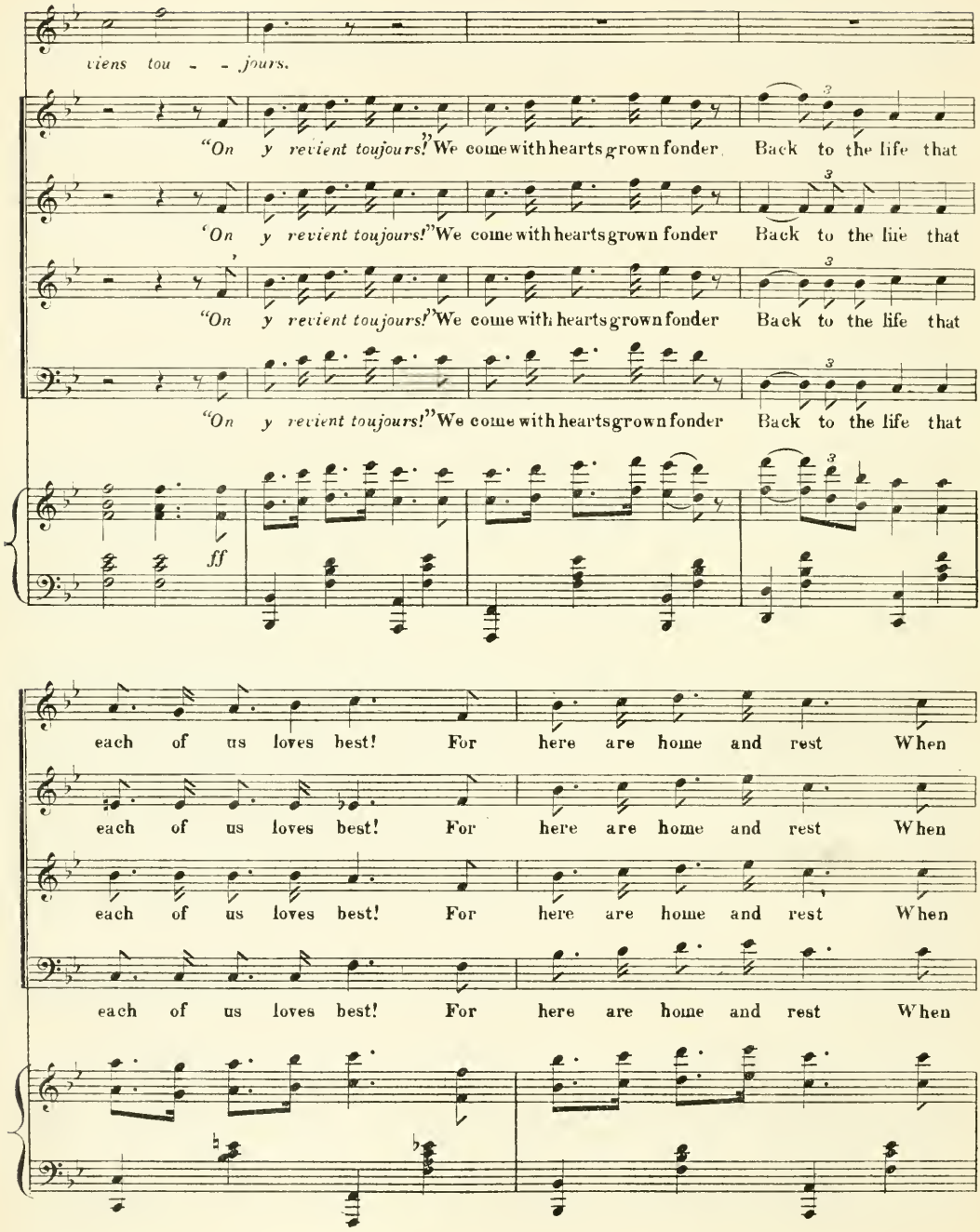
mis - tress Art con - tent to thank If she be - stows the lau - rel green.
mor - row when his luck is worse He laughs at fate and lives on air!
he who seeks Bo - - he - mia's land Will ne - ver fail to find a friend.

rall.

"On y revient toujours!" We come with hearts grown fon-der Back to the life that
"On y revient toujours!" We come with hearts grown fon-der Back to the life that
"On y revient toujours!" We come with hearts grown fon-der Back to the life that

each of us loves best! For here are home and rest When far afield we wan - der;
each of us loves best! For here are home and rest When far afield we wan - der;
each of us loves best! For here are home and rest When far afield we wan - der;

Sing, comrades all, "On y revient toujours!" Sing, com-rades all, "On y re-
Sing, comrades all, "On y revient toujours!" Sing, com-rades all, "On y re-
Sing, comrades all, "On y revient toujours!" Sing, com-rades all, "On y re-


viens tou - - jours.
"On y revient toujours!" We come with hearts grown fonder Back to the life that
"On y revient toujours!" We come with hearts grown fonder Back to the life that
"On y revient toujours!" We come with hearts grown fonder Back to the life that
"On y revient toujours!" We come with hearts grown fonder Back to the life that
ff
each of us loves best! For here are home and rest When
each of us loves best! For here are home and rest When
each of us loves best! For here are home and rest When
each of us loves best! For here are home and rest When

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

far a-field we wan-der; Sing, comrades all, "On y re-vient toujours!"

Sing, com-rades all, "On y re-vient tou-jours!"

Sing, com-rades all, "On y re-vient tou-jours!"

Sing, com-rades all, "On y re-vient tou-jours!"

Sing, com-rades all, "On y re-vient tou-jours!"

No. 10. — SCENA. "O MAID OF WITCHING GRACE."

Allegretto meno mosso.

VOICE.

PIANO.

p

RUDOLPH.

Oh, maid of witch - ing grace, Man - kind at will dis -

- arm - ing, The world's in sor - ry case When one so fair of

face Is false as she is charming!

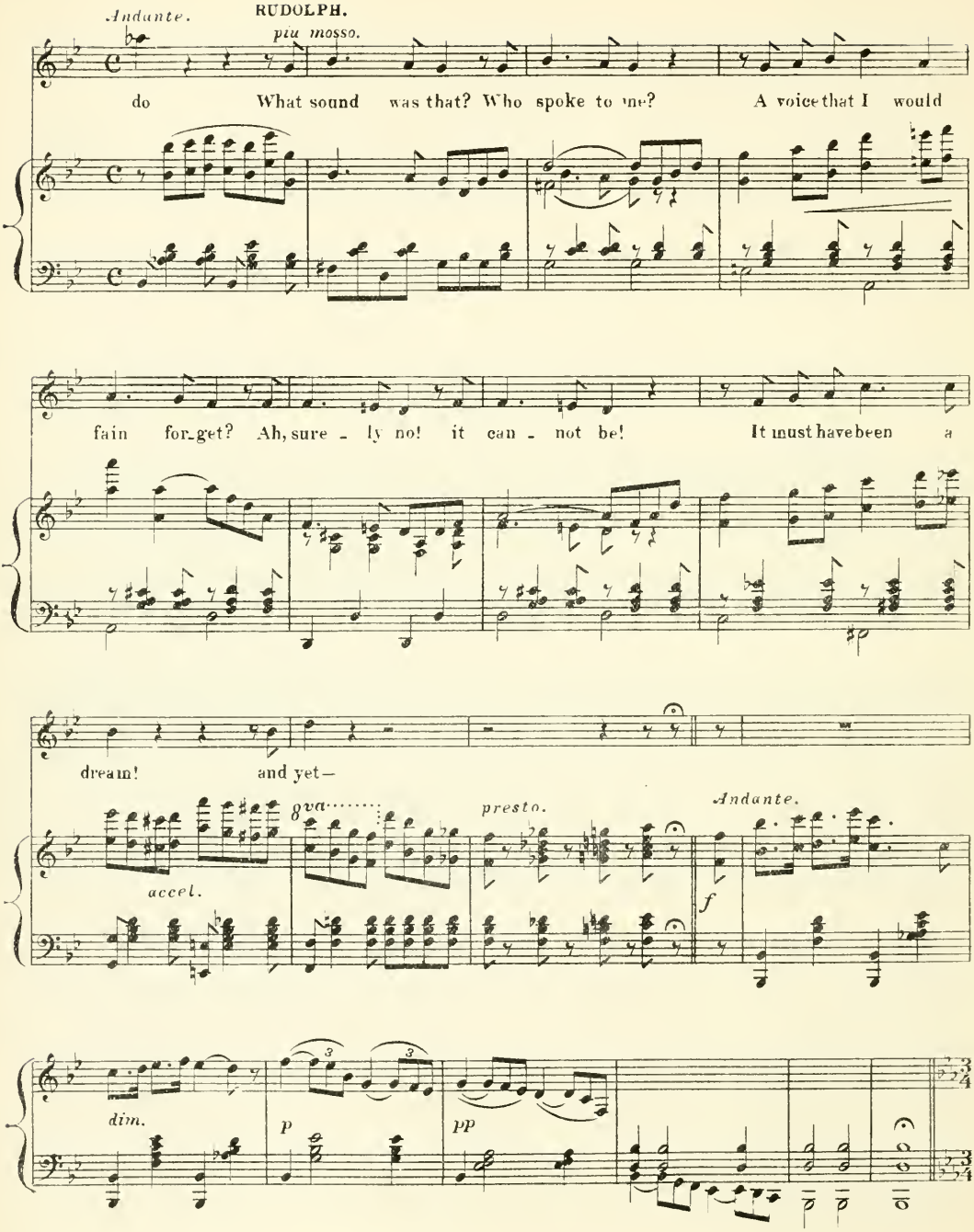
When wo - man proves un - true, And man has loved her

vain - ly, Poor wretch! what must he do? Oh, lips of car - mine,

f *P sostenuto.*

ADELE.

you Might speak and tell him plain - - ly! A - las! what must he


Andante.
RUDOLPH.
più mosso.
do What sound was that? Who spoke to me? A voice that I would
fain for_get? Ah, sure_ly no! it can_not be! It must have been a
dream! and yet—
accel.
8va
presto.
Andante.
f
dim.
p
pp

f

Though

all the world of wo_men fair (And fair_ est of them all I rank you) For

love of me should tear their hair, Po_ lite_ ly I would say "No thank you!" My

hap_pi_ness no more I'll chance The whims of some coquette o_bey_ing; In

ADELE.

fu_ture I de_cline to dance To a_ny tune of wo_man's play_ing. When

sf

wo_man is so proudly placed That she of men may pick the smar_test, You

don't sup_pose her time she'd waste Up_on an un_at_trac_tive ar_tist For

lords with mansions, and do - mains, And rac_ing studs, and yachts at an_chor, Would

wed a la_dy who main_tains So large a balance with her ban - ker.

RUDOLPH.

By - gone memories had dis_armed me, If your heart had proved less

ADELE.

sor - did! Would you have me say you charmed me When I found not you no

A

more did? Jest is oft_en so_ber

R

Has_ty words from lips of youth!

A

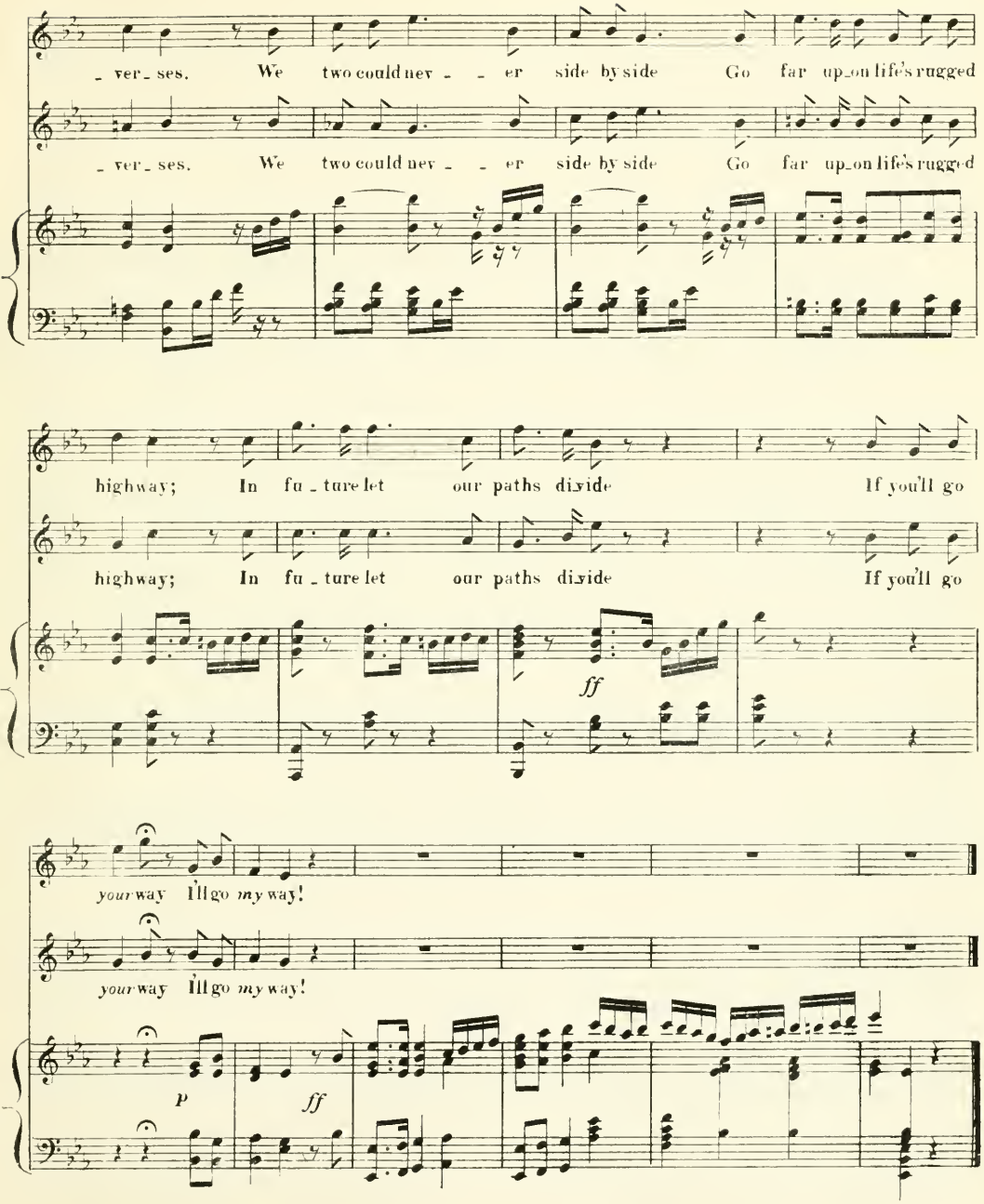
truth! . . . . . O who would blind_ly trust her lot To man and all his tender

R

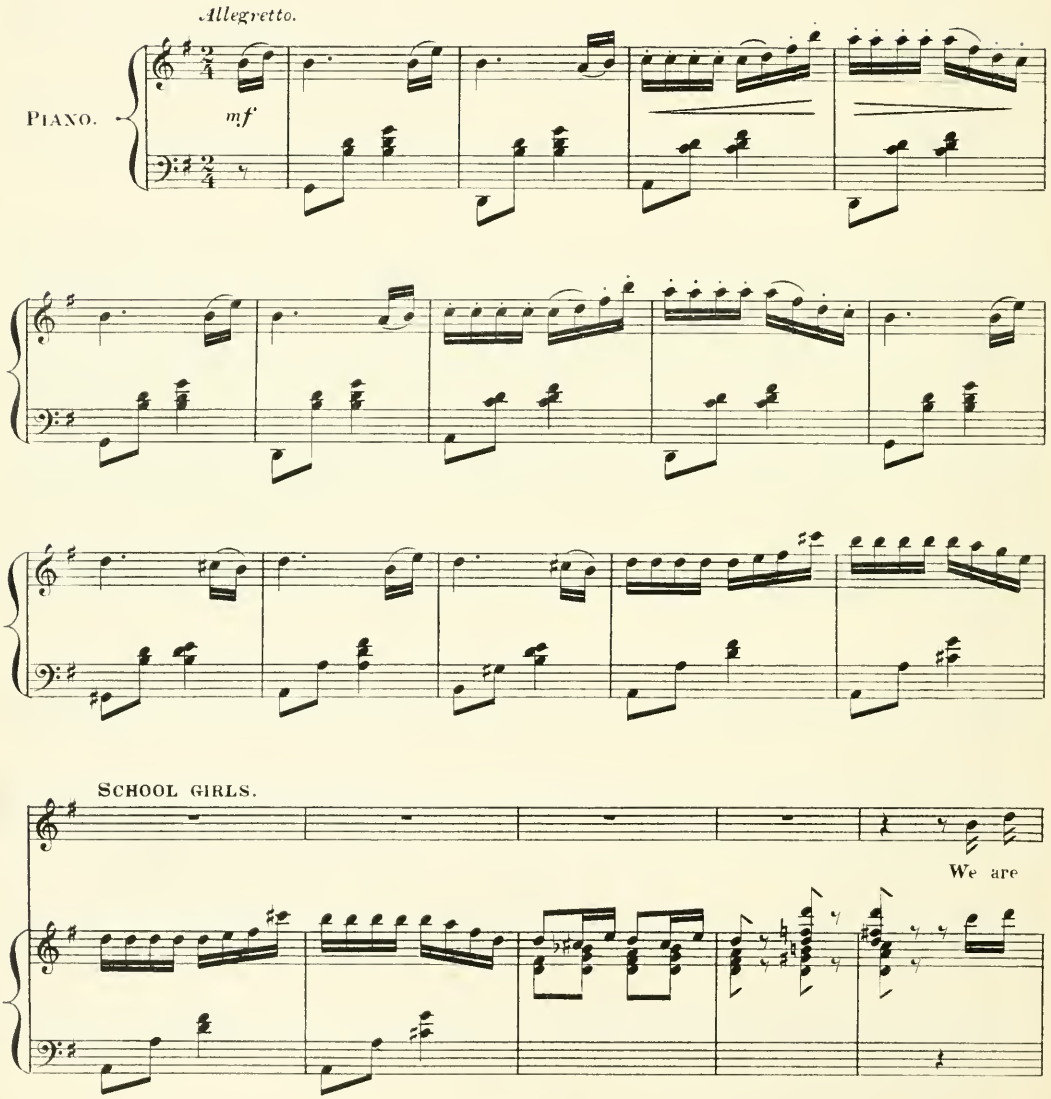
O who would blind_ly trust his lot To wo_man and her tender

mer_cies? I must con_fess that I should not With_out ex_pect_ing rude re_

mer_cies? I must con_fess that I should not With_out ex_pect_ing rude re_


_ ver_ ses. We two could nev _ _ er side by side Go far up_on life's rugged
_ ver_ ses. We two could nev _ _ er side by side Go far up_on life's rugged
highway; In fu _ ture let our paths divide If you'll go
highway; In fu _ ture let our paths divide If you'll go
ff
your way I'll go my way!
your way I'll go my way!
p
ff

No. 11.—ENTRANCE OF SCHOOL GIRLS.



six lit - tle misses From a French girls' school An em - bo - diment of blisses In our

cos - tumes cool! If our fa - ces do not dim - ple At the sights we see, Its be -

cause we're not so simple As we seem to be. Though as dainty lit - tle dumb things We are

bound to pose, We could teach our mothers some things If we on - ly chose; And we're

ve - ry much admir - ed But we all a - gree That we're feeling rather ti - red And we

want our tea!

MADAME AMELIE.

To see you safe and sound, dear girls, I'm glad— Of slight fatigue I hope you feel no

pp

tra - ces; A nice im - prov - ing walk I'm sure you've had— Of

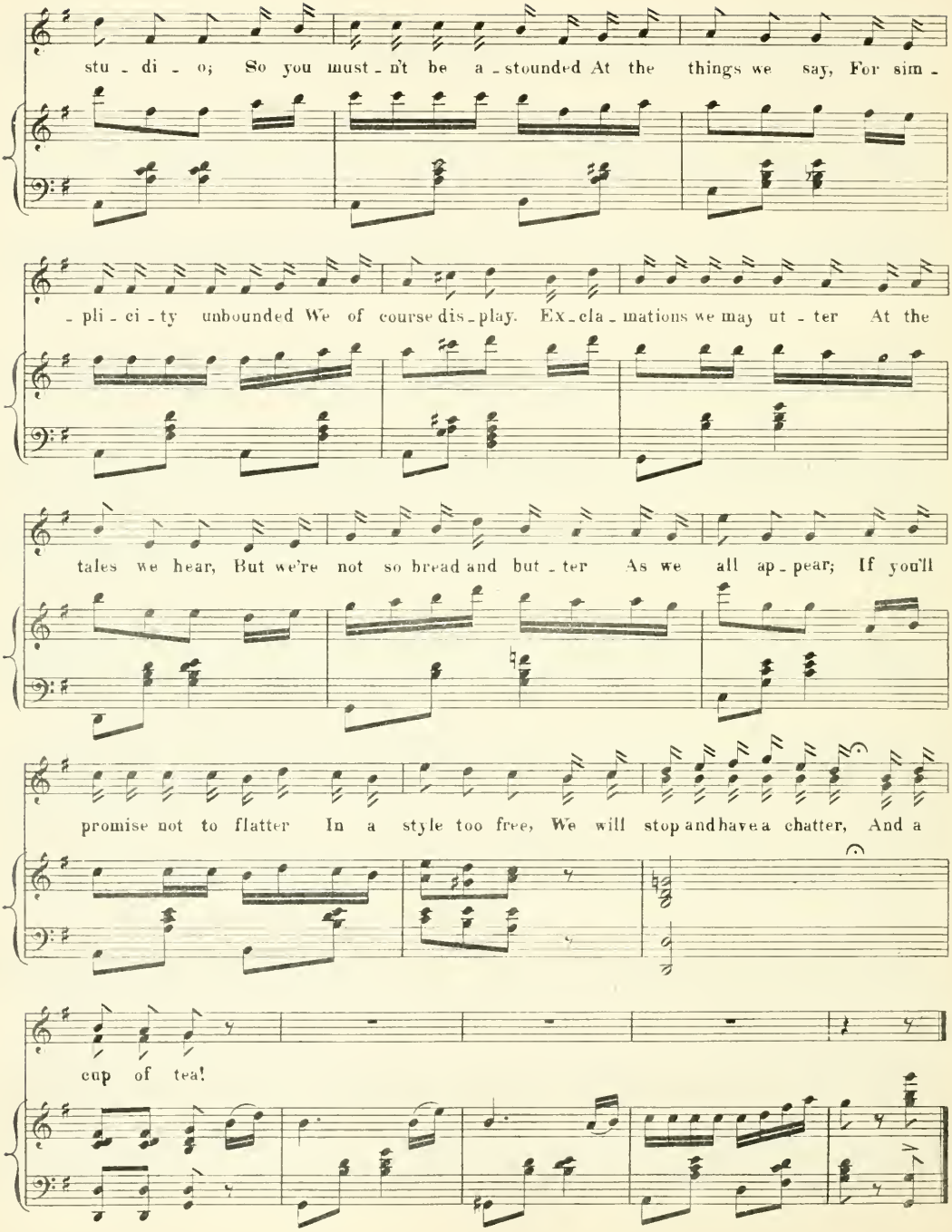
course you've been to no for-bid-den pla-ces! I trust that as you pro-me-

-na-ded through The streets of Pa-ris and its gay en-vi-rons, You

SCHOOL GIRLS.

treated all the men who stared at you As im-pudent Don Juans or Lord Byrons! We are

six lit-tle misses From a school, you know, And our first ap-pearance this is In a


stu - di - o; So you must - n't be a - stounded At the things we say, For sim -
- pli - ci - ty unbounded We of course dis - play. Ex - cla - mations we may ut - ter At the
tales we hear, But we're not so bread and but - ter As we all ap - pear; If you'll
promise not to flatter In a style too free, We will stop and have a chatter, And a
cup of tea!

No. 12. — TRIO. "COME ALONG."

VOICE.

PIANO.

(Alg.) Now We'll

f

won't you come a - long with us and have a jol - ly lark? If some of you re-fuse it will be
wear the gay-est but-ton-holes, and try to look as smart As de-cent fel-lows ought to in a

aw-ful-ly unfair of you! Of course, we'll bring you home a-gain be - fore it's getting dark. We'll
pret-ty girl's so-ci - e - ty. *(Hat.)* We'll trot you round the stu - di-os, and show you modern art But

buy you heaps of chocolates, and take a lot of care of you. (*Ip.*) We'll hunt the shops of Pa - ris for the
always with a due regard for mai-den-ly pro-pri-e - ty. (*Ap.*) We'll show you lots of things to give you

dain - ti - est of gloves; We'll purchase you per-fu-me-ry e - nough to scent a fa - mi - ly. (*Hat.*) And
pleasure and surprise; In fact, we'll take you everywhere, and long before we've done with you (*Alg.*) You'll

then we will re - turn you with our com - pli - ments and loves In
o - pen ra - ther wide - ly your re - spec - tive pairs of eyes. Oh,

(*All.*)

ex - cel - lent con - di - tion to your charm - ing Ma - dame A - me - lie. Then
won't we make a day of it, and *won't* we have some fun with you!

a little faster.

come! Then come, lit-tle girls, come a - long, come a-long! If it

is-n't ve-ry right, yet it is-n't ve-ry wrong. You may suf-fer for your fol-ly, But a

ho-li-day is jol-ly, So come, come a-long, come a - long! Yes, come, lit-tle girls, come a-

long, come a-long! If it is-n't ve-ry right, yet it is-n't ve-ry wrong. You may

suf-fer for your fol-ly, But a ho-li-day is jol-ly, So come, come a-long, come a - long!

D.C.

D.C.

N°. 13.— FINALE ACT. I. "AH, HERE IS THE TRUANT AT LAST."

Allegro ma non troppo.

SCHOOL GIRLS.

Ah, here is the tru-ant at last! Oh,

PIANO.

f *mf*

Dai-sy, what have you been do-ing? These pranks as you've learnt in the past, Ma-

dame's ve-ry strict in ta-boo-ing Oh, Dai-sy, it's real-ly not right! You

know that you'll smart for it, don't you? But when we're undress_ing to - night You'll

give us par_tic_u_lars, won't you?

f

SCHOOL GIRLS.

Yes, when we're undressing to - night You'll

SOPRANO 1 & 2.

Yes, when they're undressing to - night You'll

TENOR.

Yes, when they're undressing to - night You'll

BASS.

Yes, when they're undressing to - night You'll

give us partic - u - lars won't you?

give them partic - u - lars won't you?

give them partic - u - lars won't you?

give them partic - u - lars won't you?

SIR GEORGE.

Now who thro' foreign studios would roam When Dai - sy back in England soon will

p

ALGERNON.

be? Come, is - n't that enough to tempt you home? Why, yes, I think it's good enough for

SIR GEORGE.

me! To say that I am pleased, my dear, with you Is

nothing but an or_di_na_ry pla_ti_tude. My thanks to Madame A_mè_lie are

due — Where is she, that I may express my gratitude?

ff

LUCIEN.

I think that I can find her for you

SIR GEORGE.

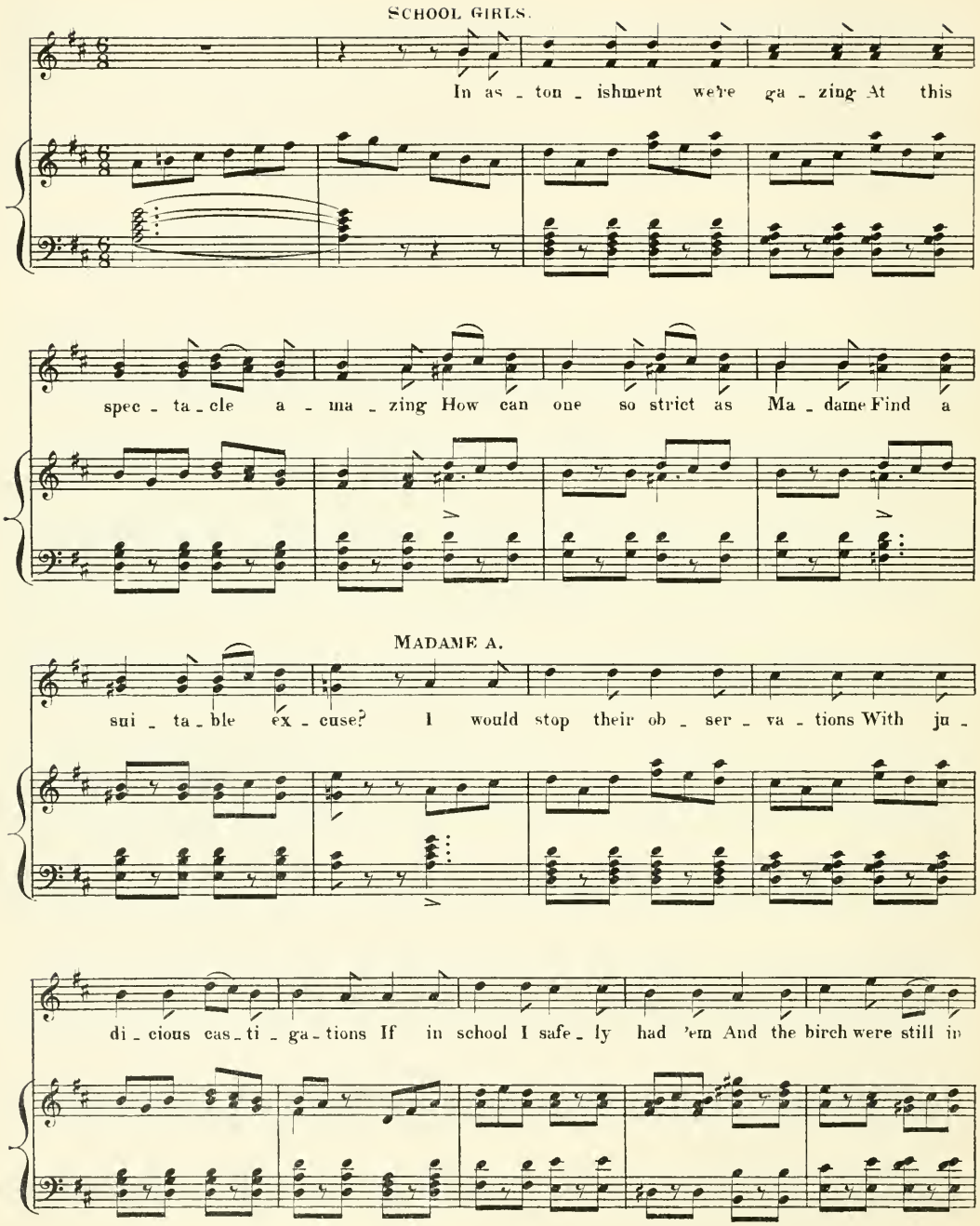
There! Good

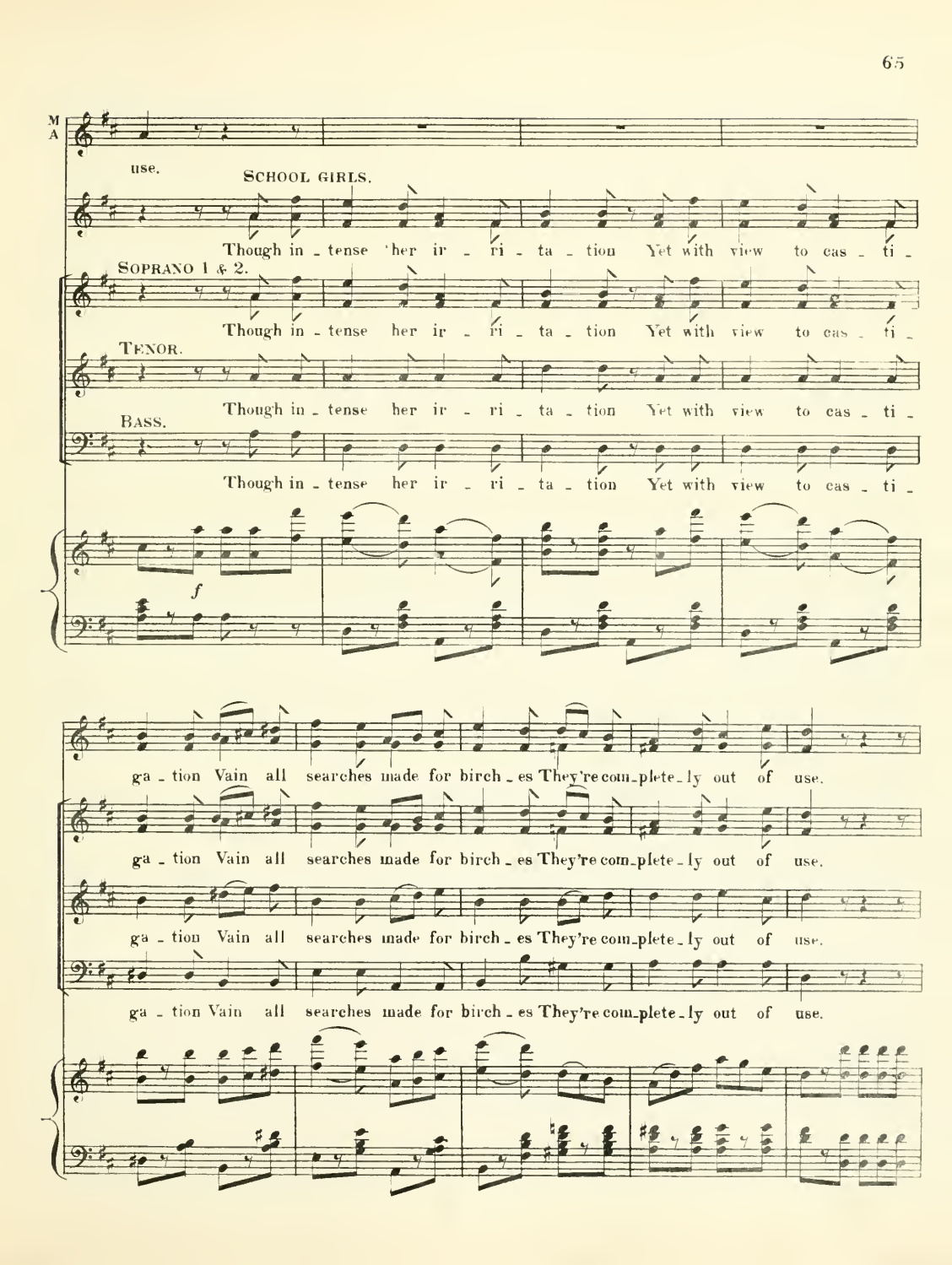
fp

Allegro moderato

hea_vens! Millie Mos_tyn I de _ _ clare!

fp


SCHOOL GIRLS.
In as - ton - ishment we're ga - zing At this
spec - ta - cle a - ma - zing How can one so strict as Ma - dame Find a
MADAME A.
sui - ta - ble ex - cuse? I would stop their ob - ser - va - tions With ju -
di - cious cas - ti - ga - tions If in school I safe - ly had 'em And the birch were still in


M
A
use.
SCHOOL GIRLS.
Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -
SOPRANO 1 & 2.
Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -
TENOR.
Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -
BASS.
Though in - tense her ir - ri - ta - tion Yet with view to cas - ti -
f
ga - tion Vain all searches made for birch - es They're com-plete - ly out of use.
ga - tion Vain all searches made for birch - es They're com-plete - ly out of use.
ga - tion Vain all searches made for birch - es They're com-plete - ly out of use.
ga - tion Vain all searches made for birch - es They're com-plete - ly out of use.

LADY BARBARA.

I've seen no - thing that is re - cent More im - pro - per and in -

MADAME A.

de - cent! I am shock'd be - yond ex - press - ion I'll ex - plain if you'll al -

LADY B.

low. Your as - su - rance may not fail you, But ex - cu - ses won't a -

MADAME A.

vail you To Sir George I'll make con - fession

SIR GEORGE.

No! I can - not hear you

f

p

CHORUS.

now. In de - fault of ex - plan - a - tion There is ev' - ry in - di -

In de - fault of ex - plan - a - tion There is ev' - ry in - di -

In de - fault of ex - plan - a - tion There is ev' - ry in - di -

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

ca - tion From the tra - ces on their fa - ces That there's going to be a row.

p

DAISY.

I think I'd bet - ter make it clear That not an - o - ther word I'll hear A -

pp

gainst a la - dy who has been the Tru - est friend I've ev - er seen! And

if to Eng - land I must go, The part - ing will be hard I know; In

fact the thought oc - curs to me, Can I with - out her hap - py be?

Andante con moto.

ADÈLE.

Though on part - ing we've de -

p

ci - ded Why should old ac - quaintance end? If our lives must be di -

vi - ded Let me still remain your friend! Though the ties of old are

R. H.

Ped. * Ped. *

ri - ven And un - fet - ter'd both we stand All for - got - ten and for -

RUDOLPH.

gi - ven Let us take each o - ther's hand! Though henceforth I must for -

poco piu mosso.

get you No re - grets up - on me steal; That I ev - er should have

met you Is the one re - gret I feel. Yet my heart its queen would

poco rall. *Tempo primo*

poco rall.

Ped. *

choose her, Fickle beau - ty though she be! Little mat - ter since I

Ped. *

ADÈLE.

Then good-bye to all that

R

lose her what on earth becomes of me.

Then good-bye to all that

SCHOOL GIRLS & CHORUS.

Then good-bye to all that

Then good-bye to all that

Then good-bye to all that

A

lin-gers Of the days we once held dear Trusting grasp of lit-tle

R

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

Trusting

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

lin-gers Of the days we once held dear Trust-ing grasp of lit-tle

A fin - gers Whisper'd words that none might hear Beating hearts and ten - der

B fin - gers Whisper'd words that none might hear Beating hearts and ten - der

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

fin - gers Whisper'd words that none might hear Beating hearts and tender glances

ppp

p

A glan - ces Eyes that spoke in fond re - ply Foolish dreams and i - dle

B glan - ces Eyes that spoke in fond re - ply Foolish dreams and i - dle

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

eyes that spoke in fond re - ply Foolish dreams and i - dle fancies

A fan - cies Let us bid them all good bye Foolish

R fan - cies Let us bid them all good bye Foolish

they must bid them all good bye Foolish dreams and

they must bid them all good bye Foolish dreams and

they must bid them all good bye Foolish dreams and

dim.

rall.

A dreams and i - dle fan - cies Let us bid them all good - bye.

R dreams and i - dle fan - cies Let us bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

fan - cies They must bid them, they must bid them all good - bye.

rall.

When a ward with ex-pec - ta-tions Is so sweet-ly young and

When a ward with ex-pec - ta-tions Is so sweet-ly young and

When a ward with ex-pec - ta-tions Is so sweet-ly young and

When a ward with ex-pec - ta-tions Is so sweet-ly young and

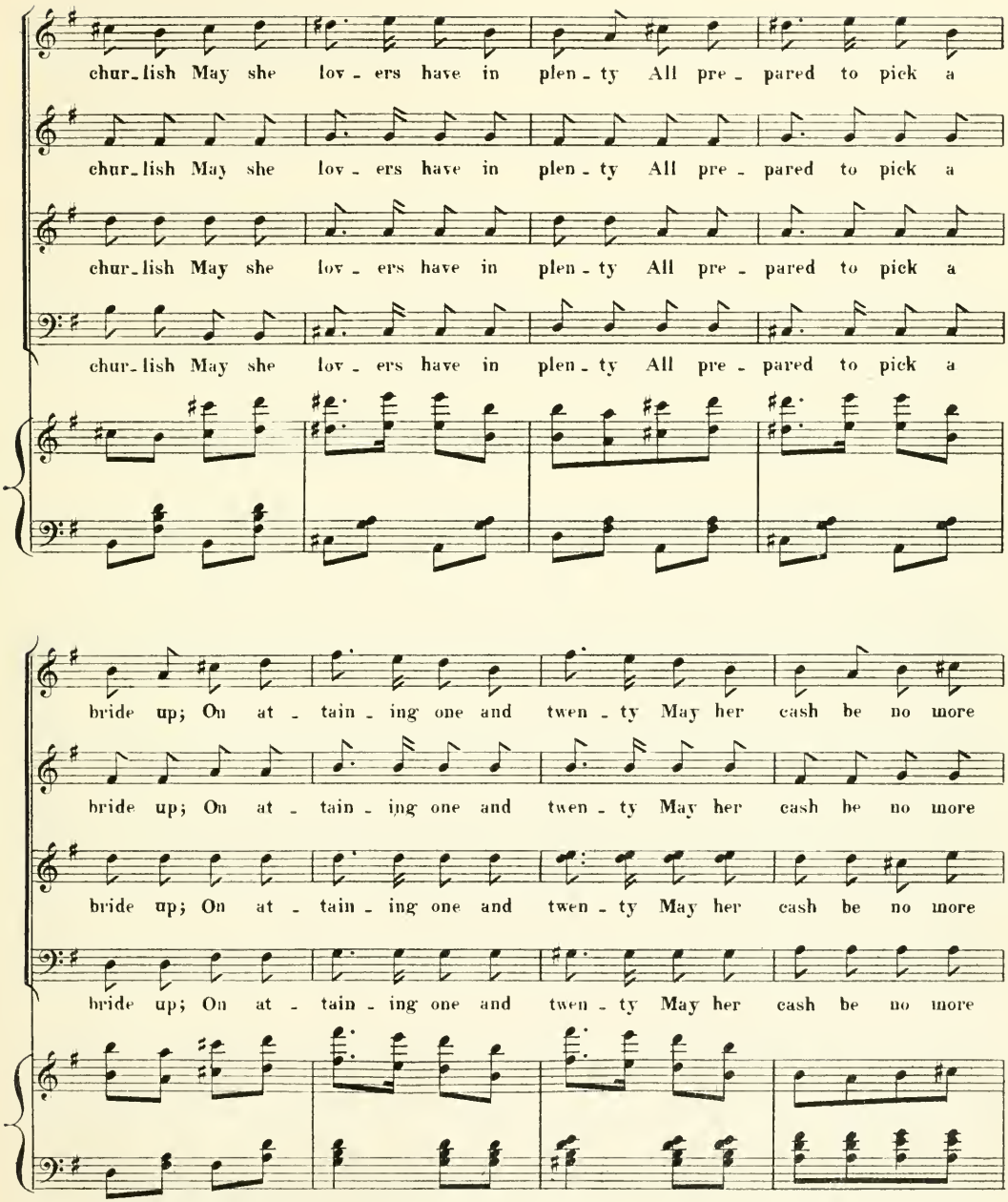
f

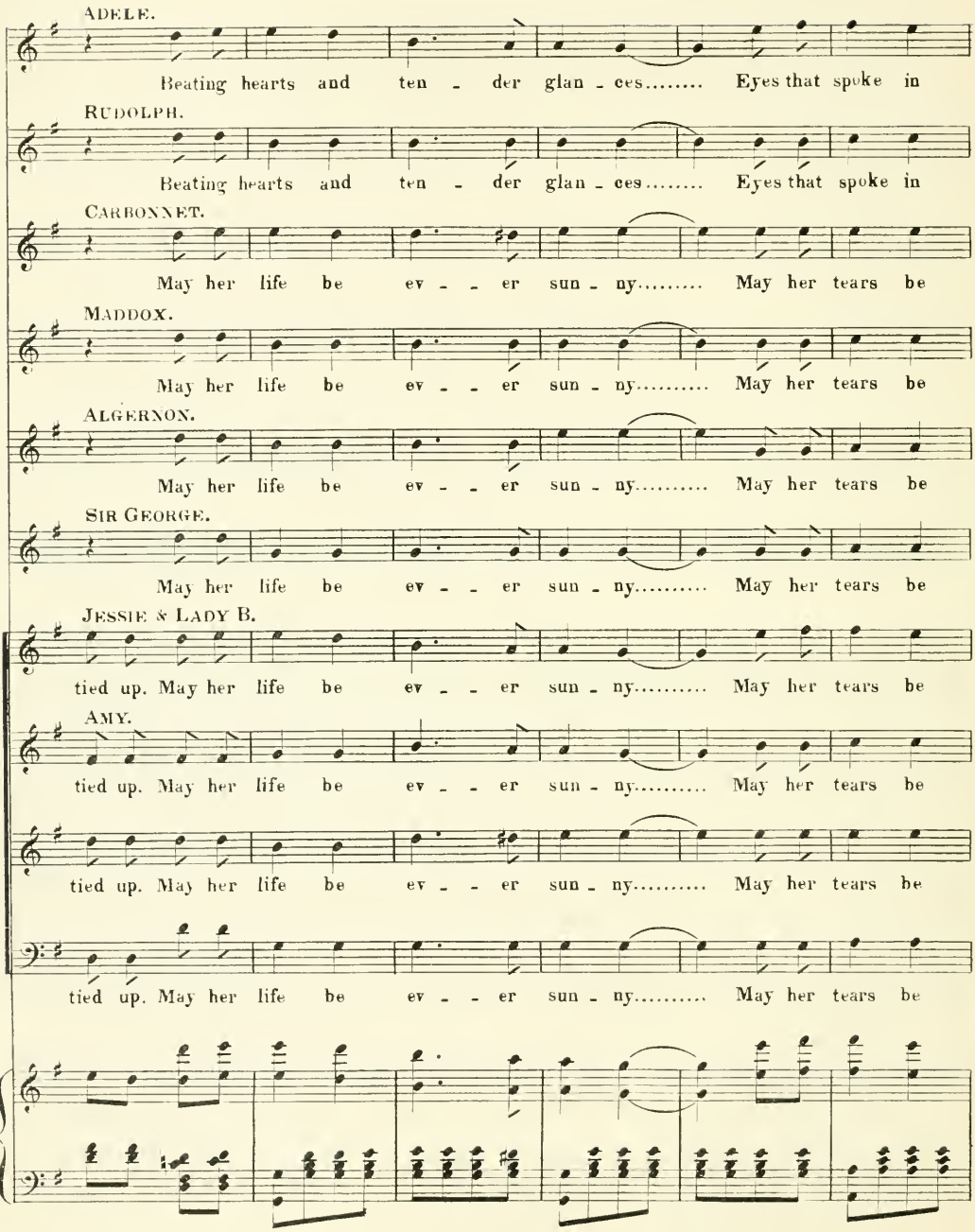
gir-lish To with - hold con-gra-tu - la-tions Would be po - si - tive-ly

gir-lish To with - hold con-gra-tu - la-tions Would be po - si - tive-ly

gir-lish To with - hold con-gra-tu - la-tions Would be po - si - tive-ly

gir-lish To with - hold con-gra-tu - la-tions Would be po - si - tive-ly


chur_lish May she lov_ers have in plen_ty All pre_pared to pick a
chur_lish May she lov_ers have in plen_ty All pre_pared to pick a
chur_lish May she lov_ers have in plen_ty All pre_pared to pick a
chur_lish May she lov_ers have in plen_ty All pre_pared to pick a
bride up; On at_tain_ing one and twen_ty May her cash be no more
bride up; On at_tain_ing one and twen_ty May her cash be no more
bride up; On at_tain_ing one and twen_ty May her cash be no more
bride up; On at_tain_ing one and twen_ty May her cash be no more


ADELE.
Beating hearts and ten - der glan - ces..... Eyes that spoke in
RUDOLPH.
Beating hearts and ten - der glan - ces..... Eyes that spoke in
CARBONNET.
May her life be ev - - er sun - ny..... May her tears be
MADDOX.
May her life be ev - - er sun - ny..... May her tears be
ALGERNON.
May her life be ev - - er sun - ny..... May her tears be
SIR GEORGE.
May her life be ev - - er sun - ny..... May her tears be
JESSIE & LADY B.
tied up. May her life be ev - - er sun - ny..... May her tears be
AMY.
tied up. May her life be ev - - er sun - ny..... May her tears be
tied up. May her life be ev - - er sun - ny..... May her tears be
tied up. May her life be ev - - er sun - ny..... May her tears be

fond re - ply..... foolish dreams and i - dle fan - - - cies Let us

fond re - ply..... foolish dreams and i - dle fan - - - cies Let us

those of joy..... May she ma - ry rank and mo - - - ney And be

those of joy..... May she mar - ry rank and mo - - - ney And be

those of joy..... May she mar - ry rank and mo - - - ney And be

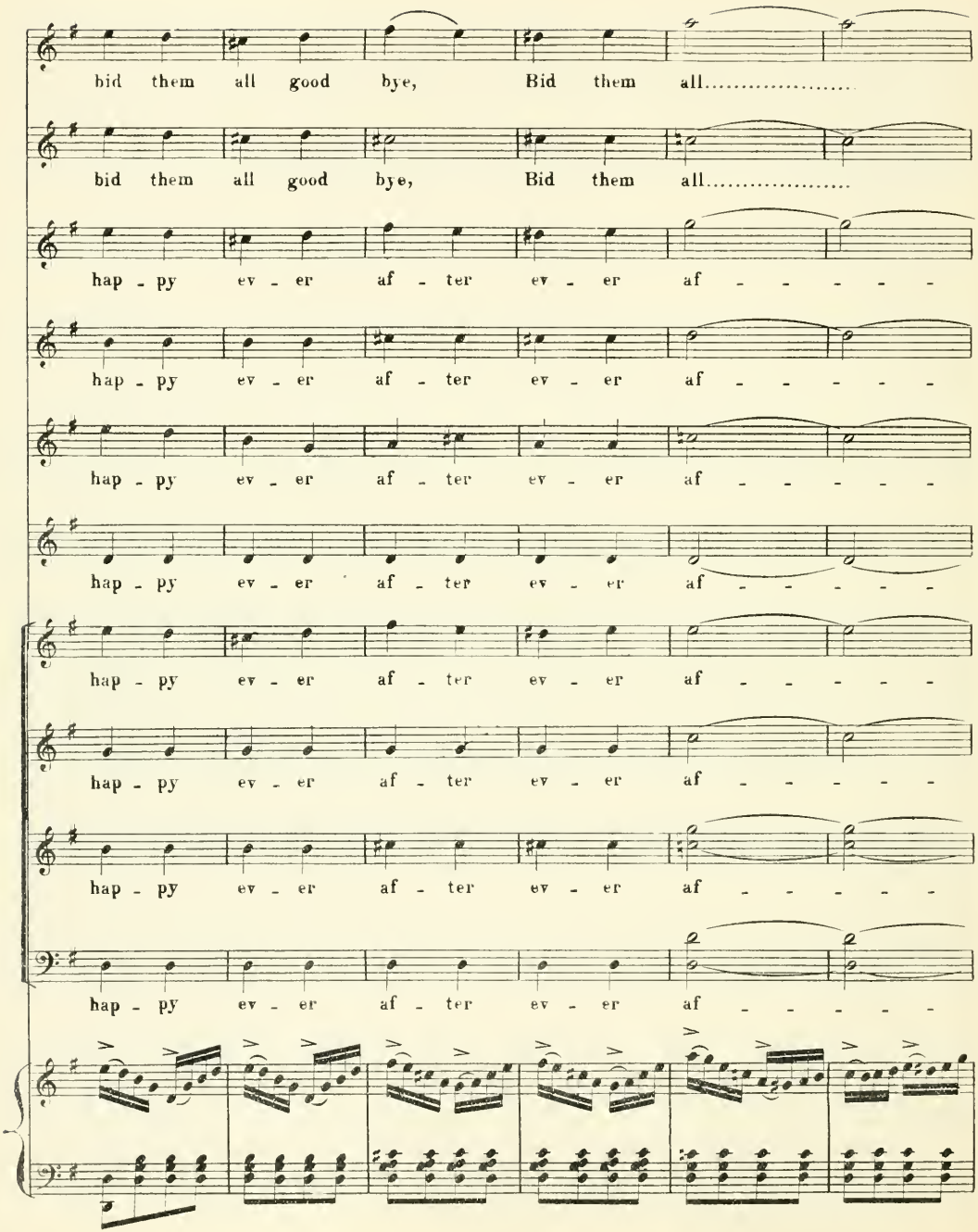
those of joy..... May she mar - ry rank and mo - - - ney And be

those of joy..... May she mar - ry rank and mo - - - ney And be

those of joy..... May she mar - ry rank and mo - - - ney And be

those of joy..... May she mar - ry rank and mo - - - ney And be

those of joy..... May she mar - ry rank and mo - - - ney And be


bid them all good bye, Bid them all.....
bid them all good bye, Bid them all.....
hap - py ev - er af - ter ev - er af - - - - -
hap - py ev - er af - ter ev - er af - - - - -
hap - py ev - er af - ter ev - er af - - - - -
hap - py ev - er af - ter ev - er af - - - - -
hap - py ev - er af - ter ev - er af - - - - -
hap - py ev - er af - ter ev - er af - - - - -
hap - py ev - er af - ter ev - er af - - - - -
hap - py ev - er af - ter ev - er af - - - - -

good bye!

good bye!

- ter.

- ter.

- ter.

- ter.

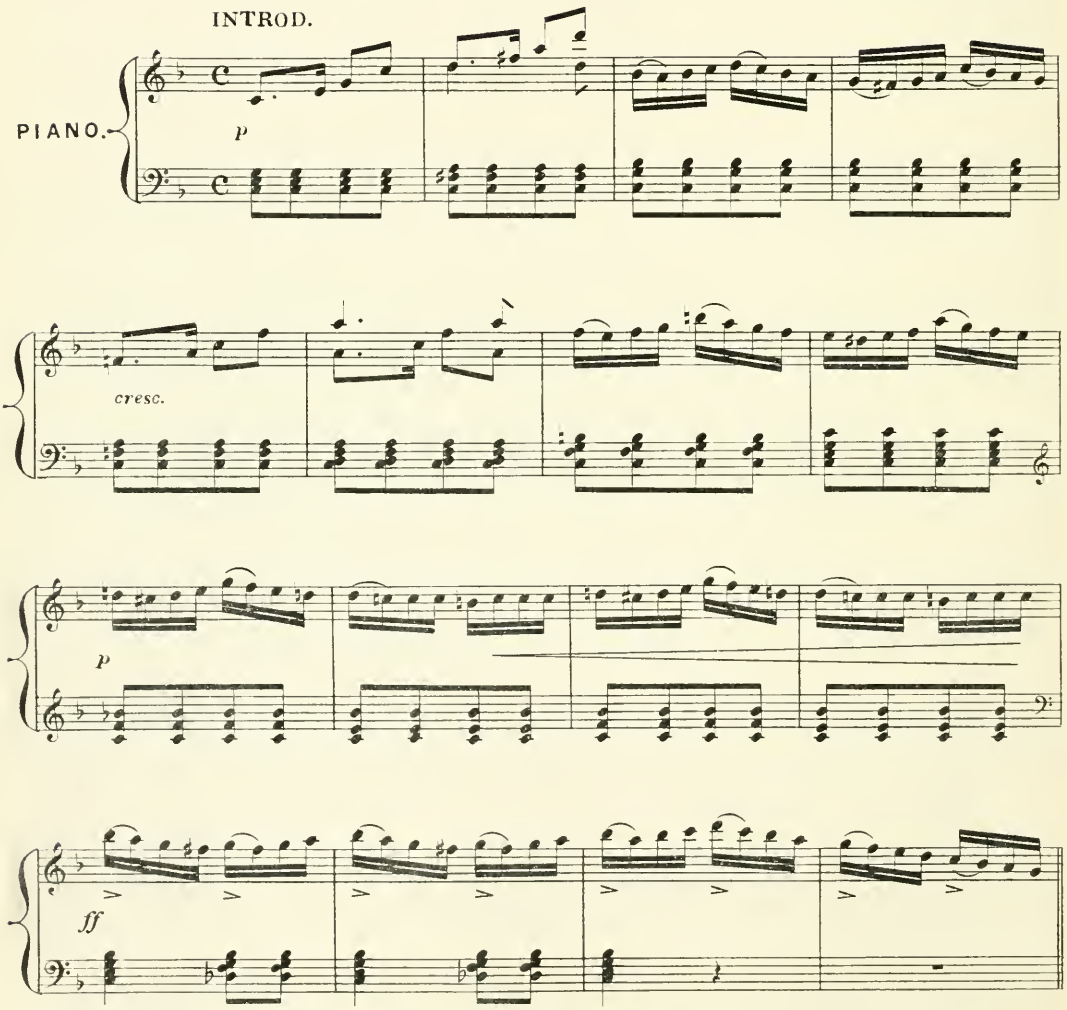
- ter.

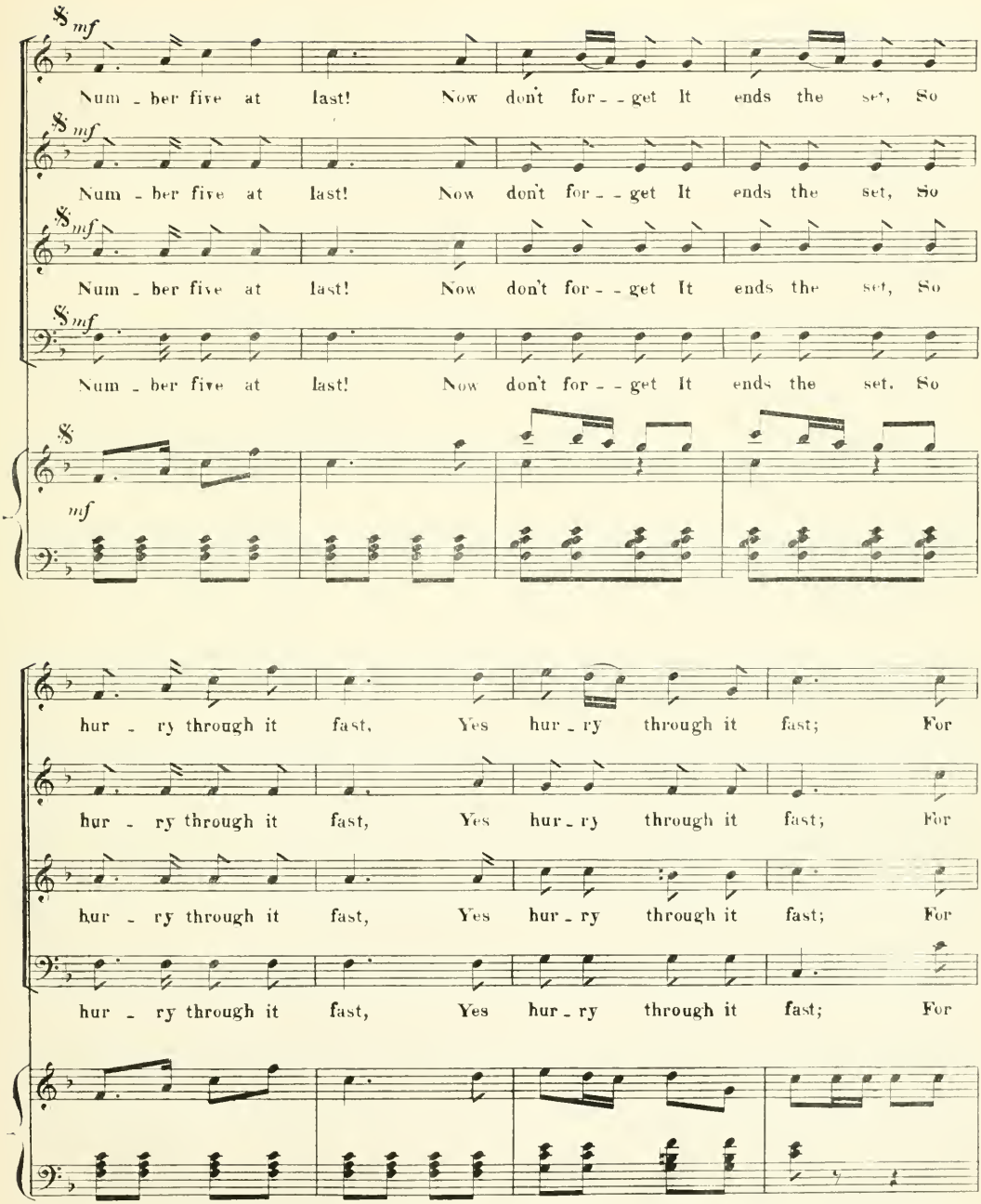
- ter.

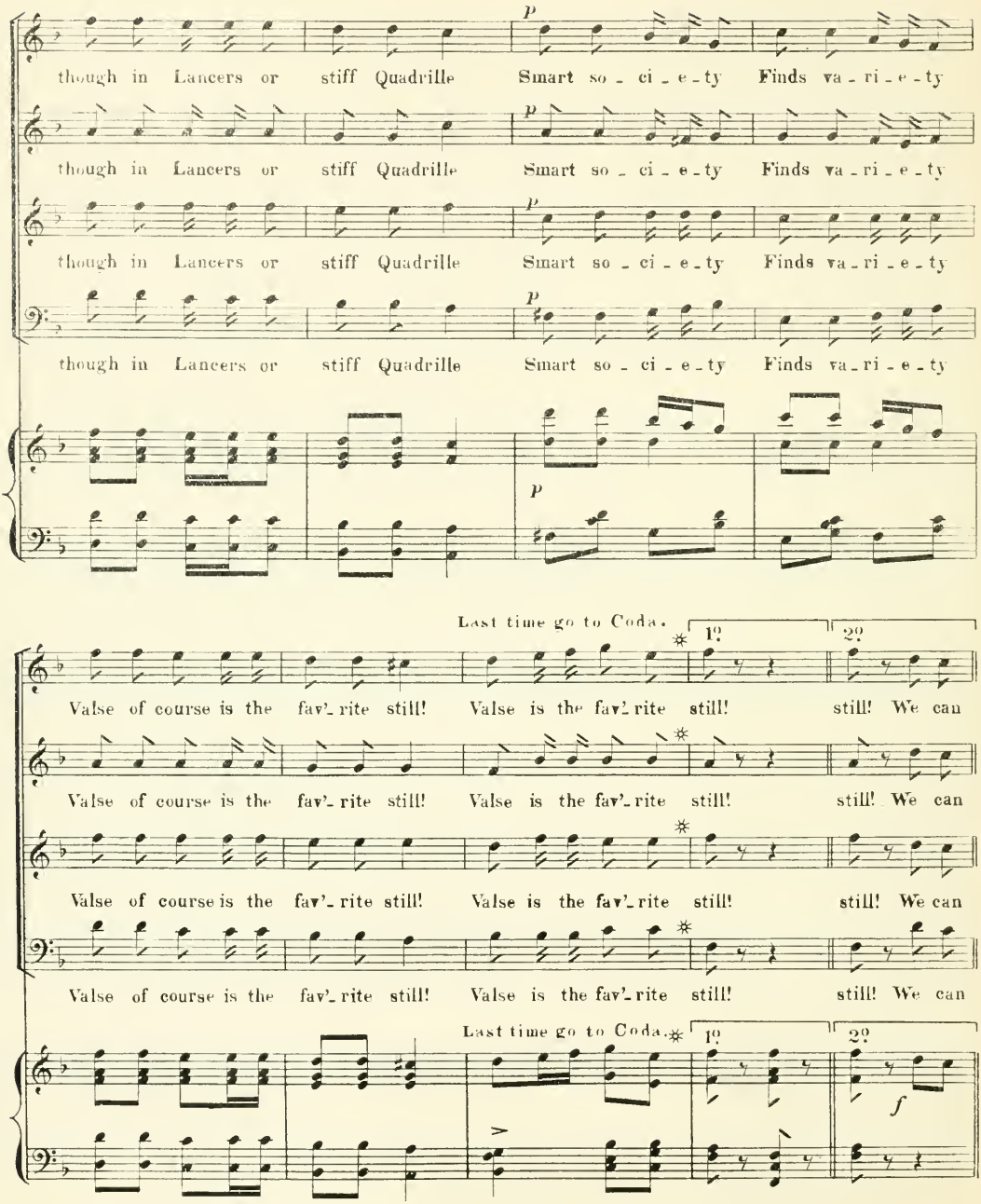
- ter.

- ter.

No. 14. — OPENING. ACT. II. "THE LANCERS, FIFTH FIGURE."




mf
Num - ber five at last! Now don't for - - get It ends the set, So
Num - ber five at last! Now don't for - - get It ends the set, So
Num - ber five at last! Now don't for - - get It ends the set, So
Num - ber five at last! Now don't for - - get It ends the set. So
mf
hur - ry through it fast, Yes hur - ry through it fast; For
hur - ry through it fast, Yes hur - ry through it fast; For
hur - ry through it fast, Yes hur - ry through it fast; For
hur - ry through it fast, Yes hur - ry through it fast; For


p
though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty
though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty
though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty
though in Lancers or stiff Quadrille Smart so - ci - e - ty Finds va - ri - e - ty
p
Last time go to Coda.
1º
2º
Valse of course is the fav'- rite still! Valse is the fav'- rite still! still! We can
Valse of course is the fav'- rite still! Valse is the fav'- rite still! still! We can
Valse of course is the fav'- rite still! Valse is the fav'- rite still! still! We can
Valse of course is the fav'- rite still! Valse is the fav'- rite still! still! We can
Last time go to Coda.
1º
2º
f

turn our thoughts..... with welcome end in sight..... To the iced champagne....

turn our thoughts..... with welcome end in sight,..... To the iced champagne....

turn our thoughts..... with welcome end in sight,..... To the iced champagne....

turn our thoughts..... with welcome end in sight,..... To the iced champagne.....

f

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

..... and those re - freshments light..... Which so tempting - ly..... all wea - ry

souls in_vite_..... Yes, the heat_ed and the thirst_y ones es_sen_tial_ly; And with

souls in_vite_..... Yes, the heat_ed and the thirst_y ones es_sen_tial_ly; And with

souls in_vite_..... Yes, the heat_ed and the thirst_y ones es_sen_tial_ly; And with

souls in_vite_..... Yes, the heat_ed and the thirst_y ones es_sen_tial_ly; And with

strange de_light..... our con_tem_plations run..... On a has_ty move.....

strange de_light..... our con_tem_plations run..... On a has_ty move.....

strange de_light..... our con_tem_plations run..... On a has_ty move.....

strange de_light..... our con_tem_plations run..... On a has_ty move.....

.... when once the dance is done,..... To an al_cove cool..... with some a -

.... when once the dance is done,..... To an al_cove cool..... with some a -

.... when once the dance is done,..... To an al_cove cool..... with some a -

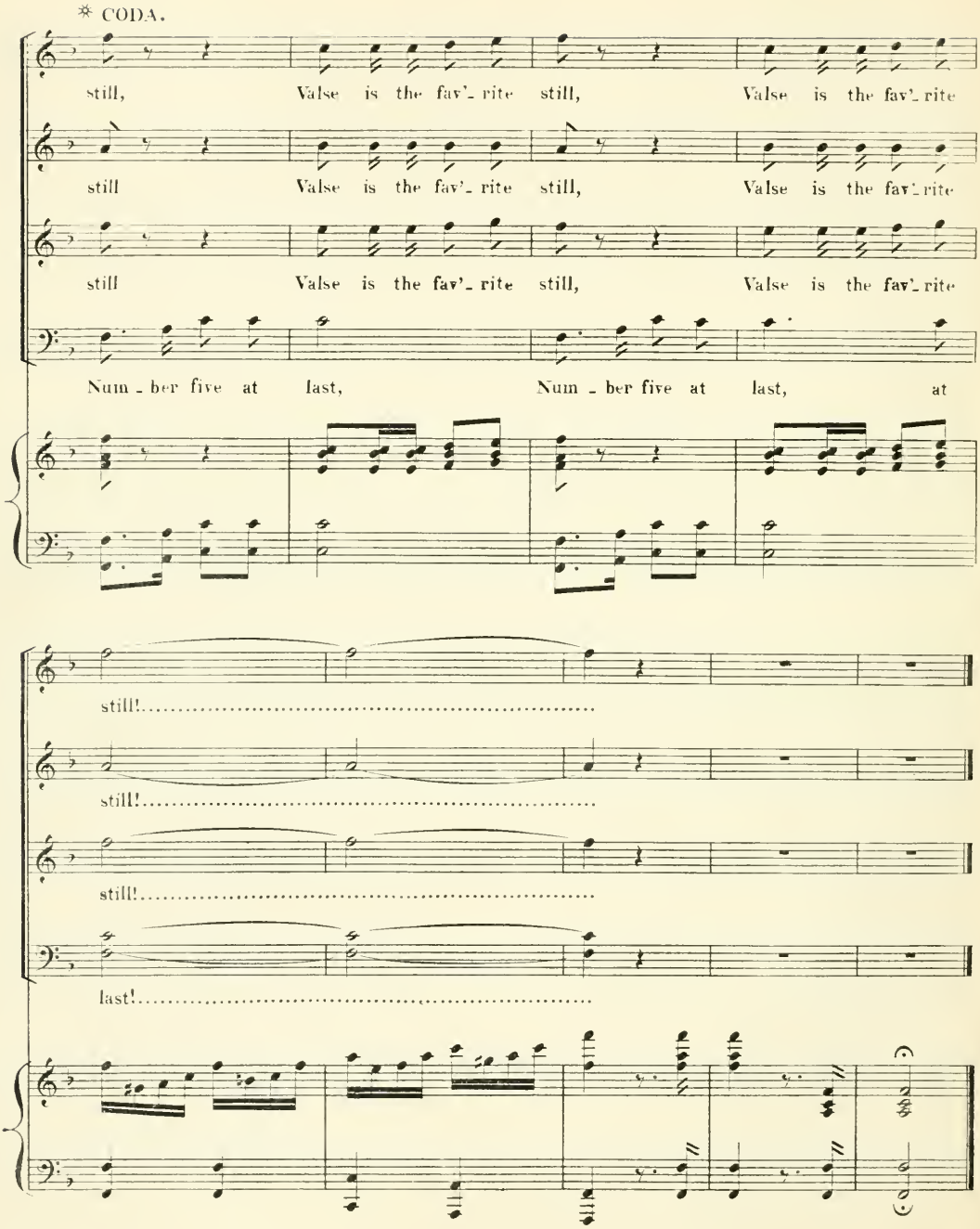
.... when once the dance is done,..... To an al_cove cool..... with some a -

- greeable one..... With whom we want to chat_ter con_fi - den - tial - ly.

- greeable one..... With whom we want to chat_ter con_fi - den - tial - ly.

- greeable one..... With whom we want to chat_ter con_fi - den - tial - ly.

- greeable one..... With whom we want to chat_ter con_fi - den - tial - ly.


* CODA.
still, Valse is the fav'_rite still, Valse is the fav'_rite
still Valse is the fav'_rite still, Valse is the fav'_rite
still Valse is the fav'_rite still, Valse is the fav'_rite
Num_ber five at last, Num_ber five at last, at
still!.....
still!.....
still!.....
last!.....

No. 15. — SONG. "THE GAY TOM-TIT."

Allegretto.

PIANO.

1. A Tom - tit lived in a tip - top tree, And a
2. She saw that her rouge did not at - tract So she
3. "A - las! no more" said the poor young wren "Will I

pp

mad lit - tle, bad lit - tle bird was he; He'd ba - che - lor tastes, but
tried to de - cide how next to act; She donned a stiff col - lar and
ape the shape of the heart - less men!" So she flung ci - ga - rettes and

then oh dear! He'd a gay lit - tle way with the girls I fear! Now a
fan - cy shirt And she wore what is more a di - vi - ded skirt. Then she
big latch-key With a plop from the top of that great green tree. And she

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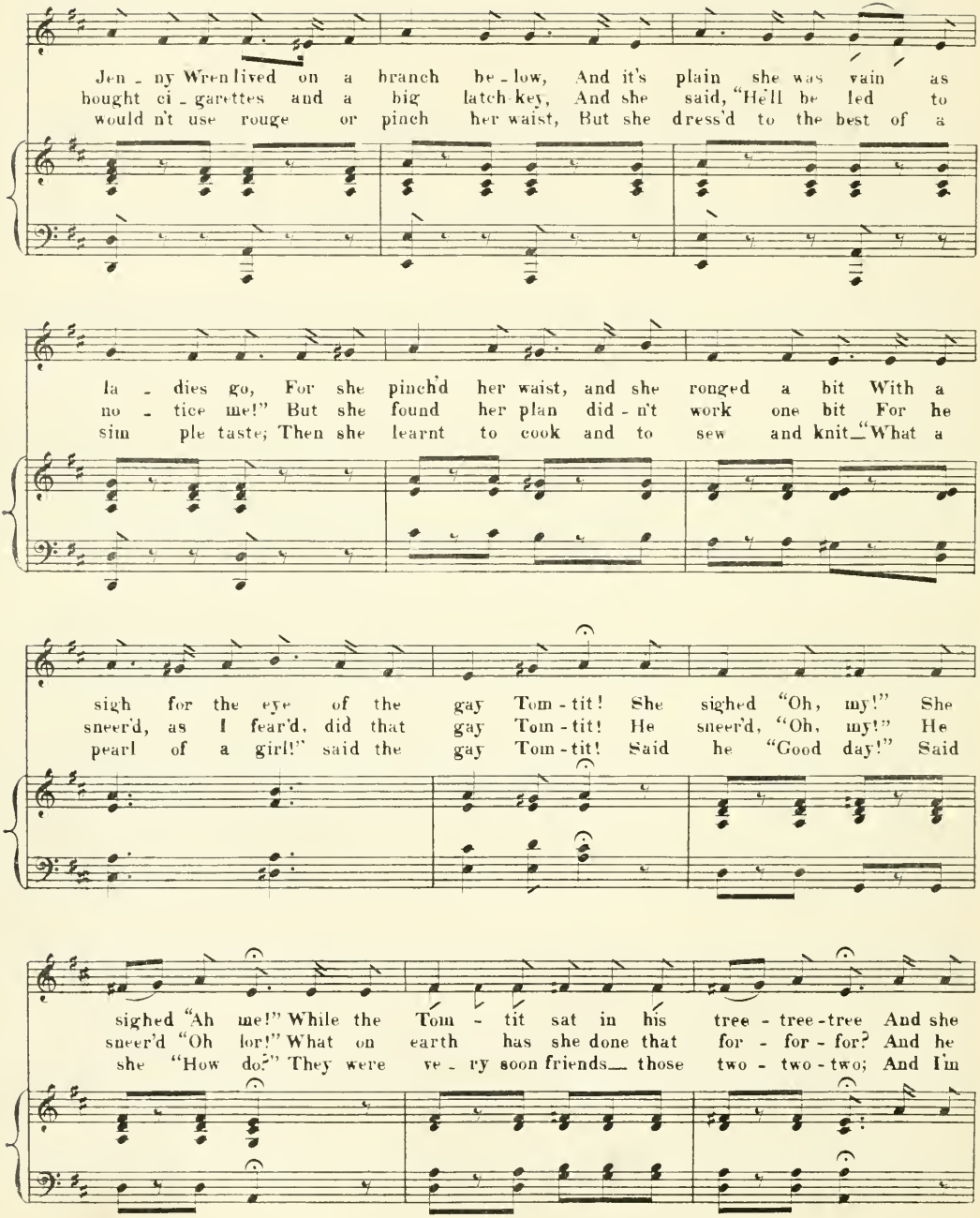

Jen - ny Wren lived on a branch be - low, And it's plain she was vain as
bought ci - garettes and a big latch-key, And she said, "He'll be led to
would n't use rouge or pinch her waist, But she dress'd to the best of a
la - dies go, For she pinch'd her waist, and she ronged a bit With a
no - tice me!" But she found her plan did - n't work one bit For he
sim ple taste; Then she learnt to cook and to sew and knit—"What a
sigh for the eye of the gay Tom - tit! She sighed "Oh, my!" She
sneer'd, as I fear'd, did that gay Tom - tit! He sneer'd, "Oh, my!" He
pearl of a girl!" said the gay Tom - tit! Said he "Good day!" Said
sighed "Ah me!" While the Tom - tit sat in his tree - tree - tree And she
sneer'd "Oh lor!" What on earth has she done that for - for - for? And he
she "How do?" They were ve - ry soon friends— those two - two - two; And I'm

piped her eye a bit For love of that gay Tom - tit And she
wink'd his eye a bit That gid - dy and gay Tom - tit And he
bound to say in a bit She married that gay Tom - tit And I'm

piped her eye a bit - bit - bit For love of the gay Tom - tit - tit - tit!
wink'd his eye a bit - bit - bit That gid - dy and gay Tom - tit - tit - tit!
bound to say in a bit - bit - bit She married that gay Tom - tit - tit - tit!

And she piped her eye a bit For love of that gay Tom-tit And she
And he wink'd his eye a bit That gid - dy and gay Tom-tit And he
And I'm bound to say in a bit She married that gay Tom-tit And I'm

And she piped her eye a bit For love of that gay Tom-tit And she
And he wink'd his eye a bit That gid - dy and gay Tom-tit And he
And I'm bound to say in a bit She married that gay Tom-tit And I'm

And she piped her eye a bit For love of that gay Tom-tit And she
And he wink'd his eye a bit That gid - dy and gay Tom-tit And he
And I'm bound to say in a bit She married that gay Tom-tit And I'm

And she piped her eye a bit For love of that gay Tom-tit And she
And he wink'd his eye a bit That gid - dy and gay Tom-tit And he
And I'm bound to say in a bit She married that gay Tom-tit And I'm

piped her eye a bit - bit - bit For love of that gay Tom - tit - tit - tit.
wink'd his eye a bit - bit - bit That gid - dy and gay Tom - tit - tit - tit.
bound to say in a bit - bit - bit She married that gay Tom - tit - tit - tit.

piped her eye a bit - bit - bit For love of that gay Tom - tit - tit - tit.
wink'd his eye a bit - bit - bit That gid - dy and gay Tom - tit - tit - tit.
bound to say in a bit - bit - bit She married that gay Tom - tit - tit - tit.

piped her eye a bit - bit - bit For love of that gay Tom - tit - tit - tit.
wink'd his eye a bit - bit - bit That gid - dy and gay Tom - tit - tit - tit.
bound to say in a bit - bit - bit She married that gay Tom - tit - tit - tit.

piped her eye a bit - bit - bit For love of that gay Tom - tit - tit - tit.
wink'd his eye a bit - bit - bit That gid - dy and gay Tom - tit - tit - tit.
bound to say in a bit - bit - bit She married that gay Tom - tit - tit - tit.

No. 16. CONCERTED PIECE. "WE'VE REACHED OUR DESTINATION."

PIANO.

JESSIE.

We've reached our des-ti-na-tion, and I'm

f *p*

CARBONNET. RUBY.

glad of it! A real-ly most unplea-sant time we've had of it. The

MADDOX.

wea - ther show'd its wind - y damp and dew - y side. At in - tervals I con - templa - ted

JESSIE. CARBONNET.

su - icide. The gale increas'd with lust - i - er and loud - er puffs. And

pp *cresc.*

VIOLET.

all the girls forgot to use their pow - der puffs. Our fa - ces were as co - lorless as

pp

MADDOX. CARBONNET.

di - mi - ty. We couldn't think of food with e - qua - ni - mi - ty. That ex -

cru - ci - a - ting cross - ing With its pitch - ing and its toss - ing Is an

or - de - al that hap - pi - ly is o - ver O It's e - nough to make you flop - py If the

channel's chip - py choppy When from Calais you are voy - aging to Do - ver O. That ex -

1º ALL.

DAISY.
Meno mosso.

Do - ver O. I

f *pp*

am so pleas'd to see you all! The time has gone so fast I really thought you'd miss the ball, but

pp

SIR GEORGE.

here you are at last. Good gracious me! these people here? It's really most unpleasant! As

f

MADAME A.

Daisy's guests they've been I fear In - vi - ted to be present. Well,

Ped. *

DAISY.

rall.

SIR G.

a tempo

Daisy dear, I've come you see. Ma - dame this is delightful! A long long time you'll stay with me. The

pp

rall.

LADY B.

sit - u - ation's frightful. Though I

f

hate to make un - ne - ces - sa - ry fuss If that woman's to as - so - ci - ate with

DAISY.

us Then I must bring my vi - sit to an end. I

MADAME A. *(significantly.)*

won't al - low you to insult my friend. I'm sor - ry that my vi - sit has a -

- roused her in-dig-nation, But sup-pose we leave the mat-ter to Sir George's ar-bi-tration?

SIR GEORGE. *(confused.)*

I — oh real-ly — well you see If the question's left to me Ra-ther

fully in-to matters I must go. And of course it's ve-ry clear That we

can't discuss them here There's a time and place for every-thing, you know!

DAISY.

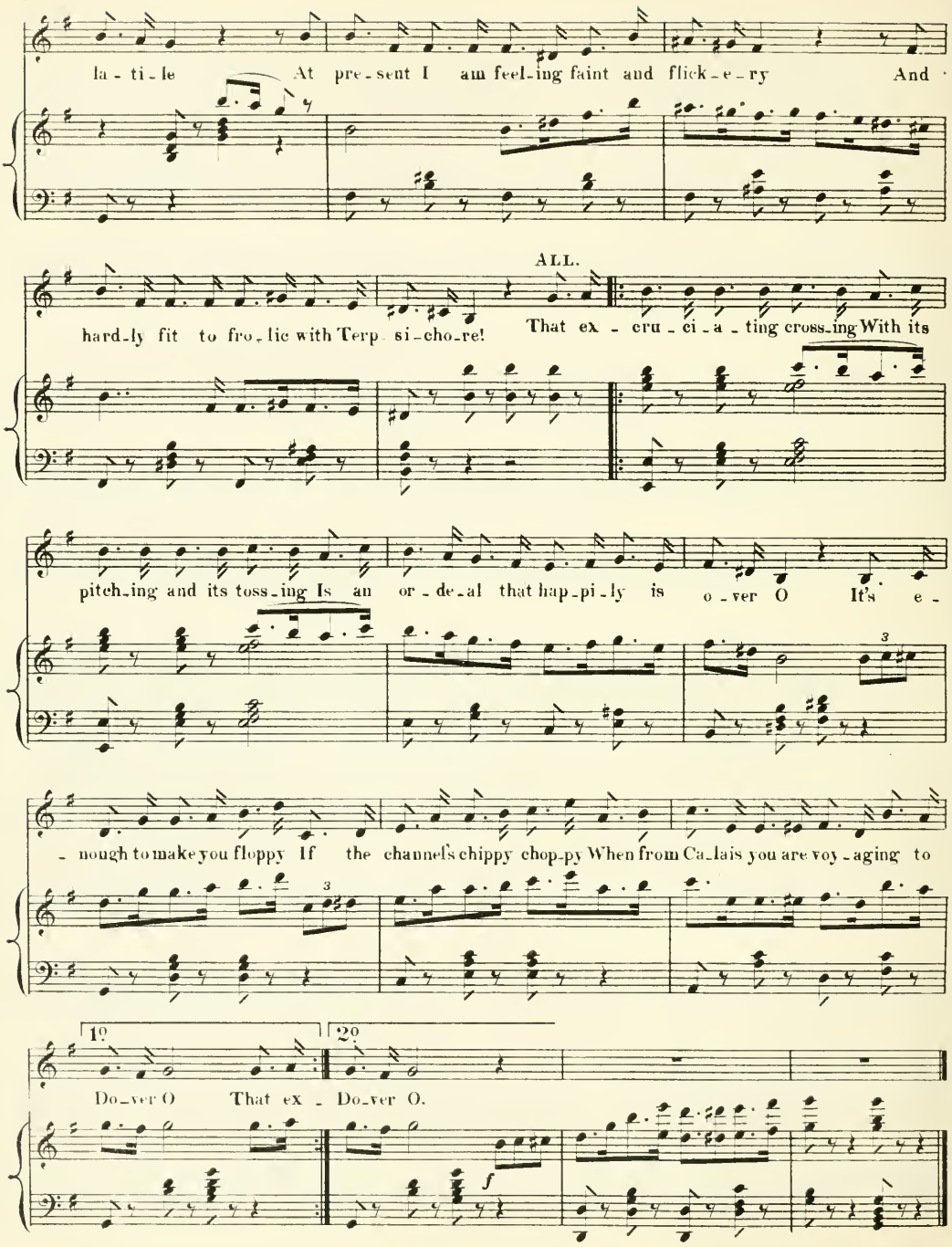
Now promise me that quite at home you'll make yourselves You're

longing to your rooms I know to take yourselves Ex_haust_ed with the jour_ney here from

JESSIE.

France a bit But when you've chang'd your things come down and dance a bit I'll

talk a_gain quite cheerful_ly and chat_ti_ly As soon as I have had some sal vo_


la - ti - le At pre - sent I am feel - ing faint and flick - e - ry And
ALL.
hard - ly fit to fro - lic with Terp - si - cho - re! That ex - cru - ci - a - ting cross - ing With its
pitch - ing and its toss - ing Is an or - de - al that hap - pi - ly is o - ver O It's e -
- nough to make you floppy If the channel's chippy chop - py When from Ca - lais you are voy - aging to
1º
2º
Do - ver O That ex - Do - ver O.
f

No. 17. — TRIO. "ANTICI-TICI-PATION."

VOICE.

PIANO.

f

ALGERNON. By a

SIR GEO: Though we

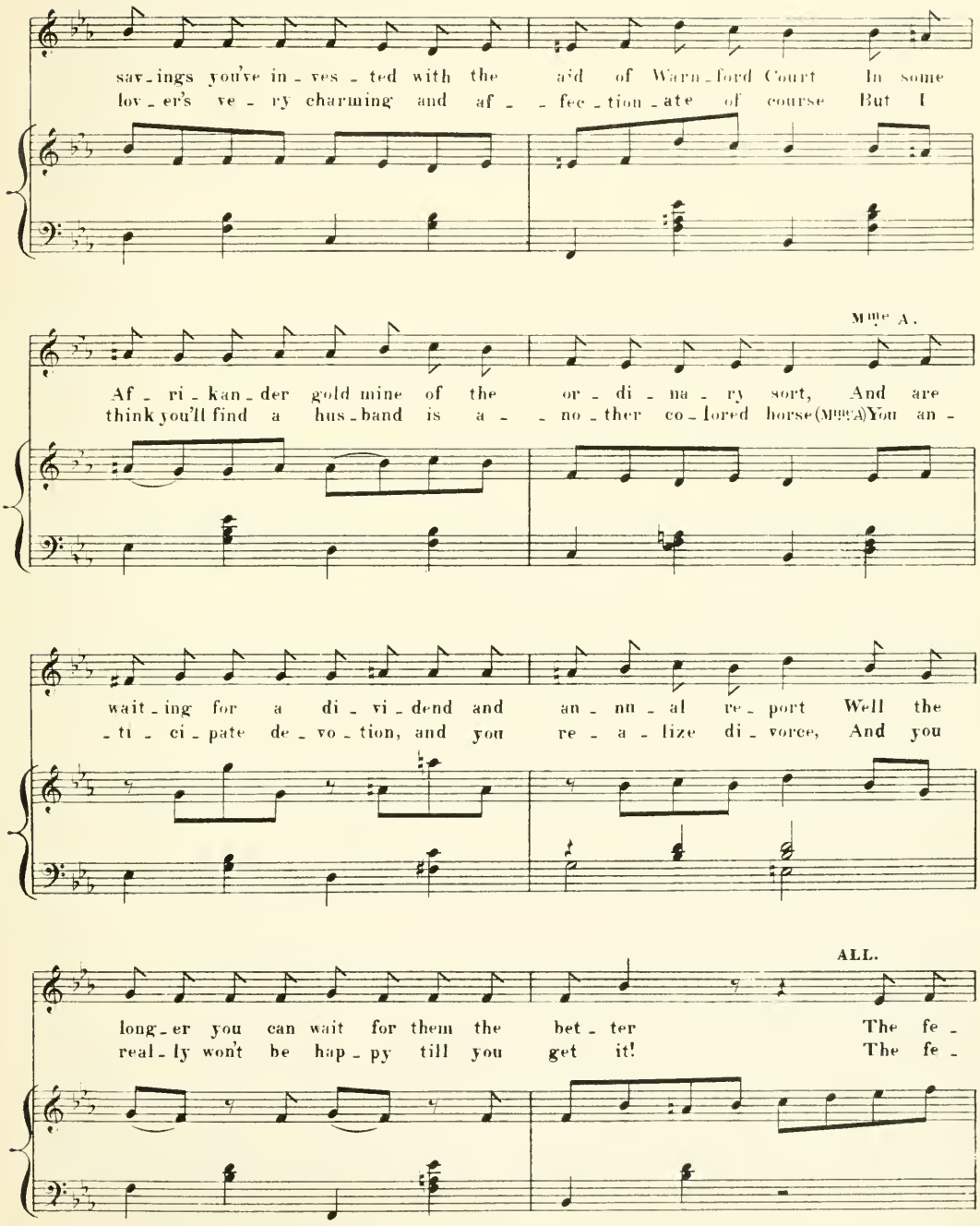
pret - ty lit - tle pro - verb it was set - tled long a - go That an -
all con - sid - er marriage an in - - es - ti - ma - ble boon, Yet how

- ti - ci - pa - tion's bet - ter than re - - a - li - ty, and so If you've
of - ten when we try it do we sing a - no - ther tune (MADME. A) As we

set your hopes on an - y - thing, I'll un - der - take to show That you
hast - en with a - la - cri - ty to Mis - ter Just - ice Jeune, And pe -

SIR GEO.

can't ex - pect ful - fil - ment to the let - ter. When your
- ti - tion him to *ni* - *si* - ly up - - set it ALGERNON. Now, a


sav-ings you've in-ves-ted with the aid of Warn-ford Court In some
lov-er's ve-ry charming and af-fec-tion-ate of course But I
Mlle A.
Af-ri-kan-der gold mine of the or-di-na-ry sort, And are
think you'll find a hus-band is a-no-ther co-lored horse (Mlle A) You an-
wait-ing for a di-vi-dend and an-nu-al re-port Well the
-ti-ci-pate de-vo-tion, and you re-a-lize di-vorce, And you
ALL.
long-er you can wait for them the bet-ter The fe-
real-ly won't be hap-py till you get it! The fe-

-li - ci - li - ci - ta - tion Of an - ti - ci - ti - ci - pa - tion By re -
-li - ci - li - ci - ta - tion Of an - ti - ci - ti - ci - pa - tion By re -

-a - li - ty is speed - i - ly cor - rect - ed; At Ni -
-a - li - ty is speed - i - ly cor - rect - ed; Os - car's

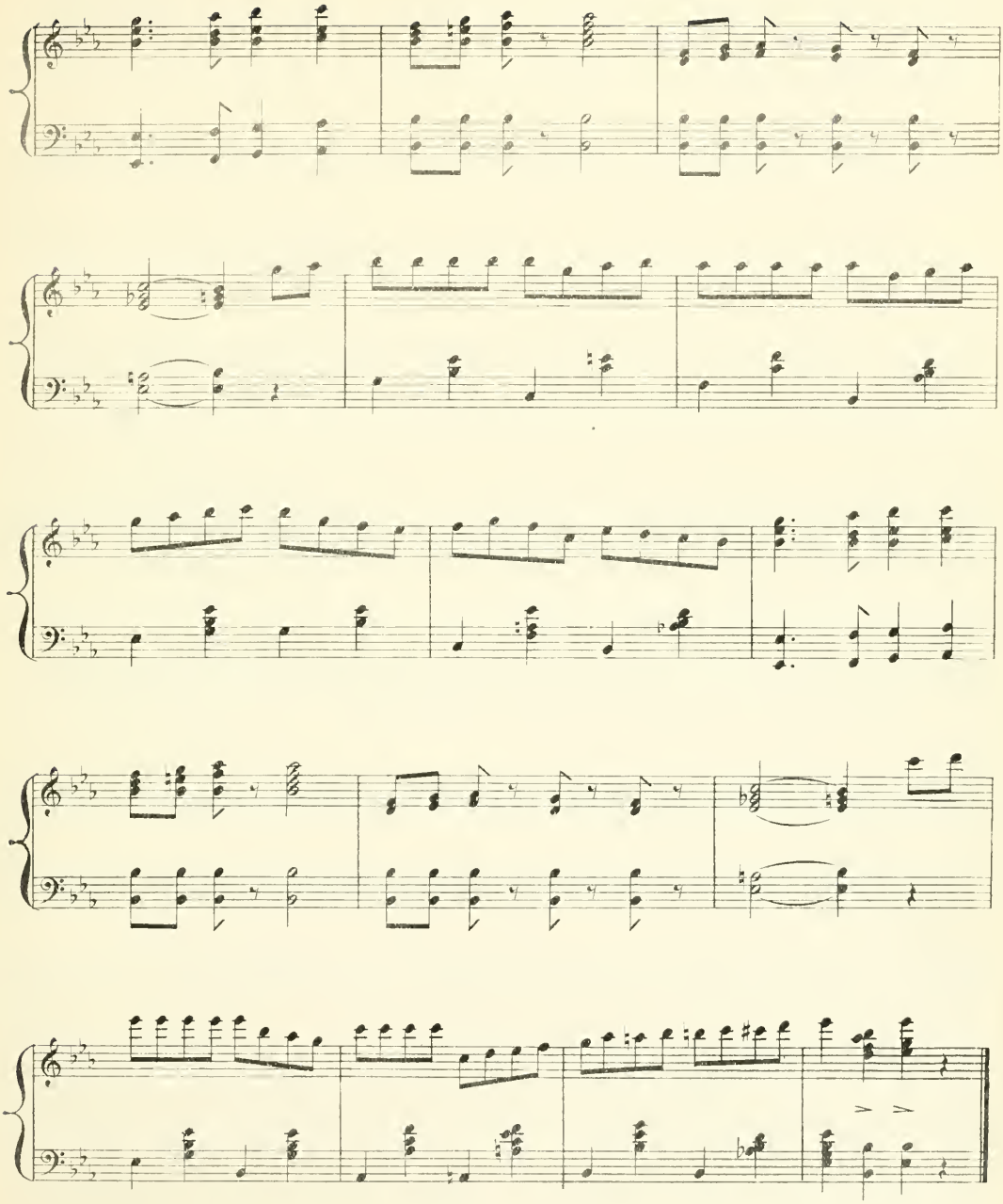
-a - ga - ra the skat - ing May ap - pear ex - hi - la - rat - ing, But the
ep - i - grams *look* cle - ver Do not an - a - lyse them ev - er, Or you'll

1º § 2º

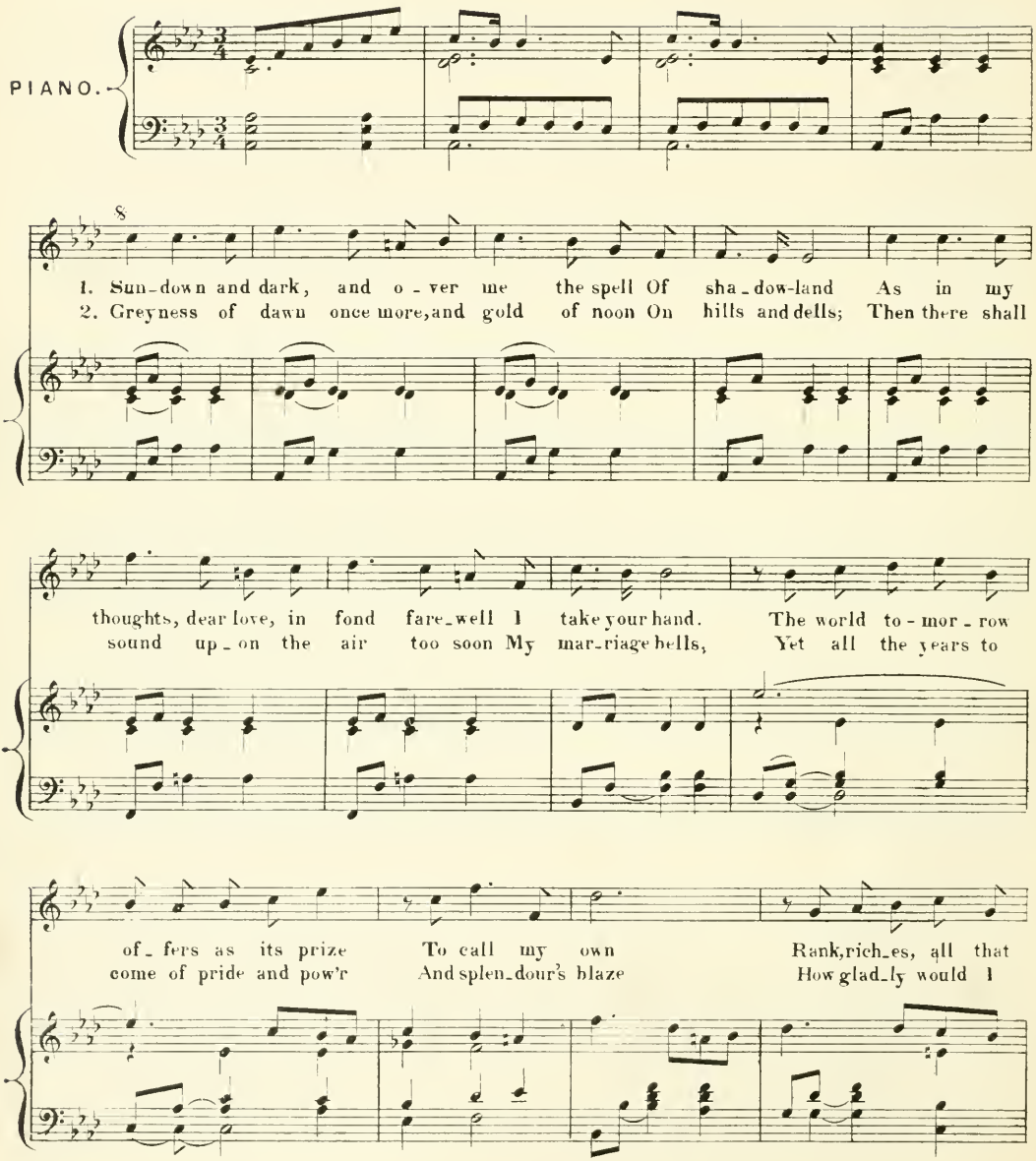
Falls are not the fun that you ex - pect - ed!
find they're not as smart as you ex - - - - - pected!

§

f



No. 18. SONG. "GIVE ME LOVE."



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wo-men i-dol-ize Save love a-lone..... O world of greed and gold, What
yield for one sweet hour Of bye-gone days.....

do I care For all thy wealth un-told, Thy treasures rare? One gift I co-vet still All

L. H.

L. H.

1º

gifts a-bove Take from me what you will, But leave... me love!

2º

tr

love! Ah.....

8

rall.

Ped.

No. 19.— SONG. "QUEEN OF THE SEA AND EARTH."

VOICE.

PIANO.

RUDOLPH.

The dear - est spot on the wide, wide earth To the heart of a man of En - glish birth Is the

Old - fashioned our ways ma some-times be, But the sweet - est sight that our eyes may see Is the

The land we love is the home of sport And of man - ly games of ev' - ry sort; For an

land that lies in the west - ern seas, With its flag a - - float on the
chee - ry glow of our own fire - side, For an En - glish home is the
En - glish lad is a king in all, And he holds the field with his

rall. *a tempo.*

o - cean breeze! He laughs at the fogs that thick - ly rise And the
na - tion's pride! We love the scent of the new - mown hay, And the
bat and ball. He rides, he shoots; he can swim and row, Or

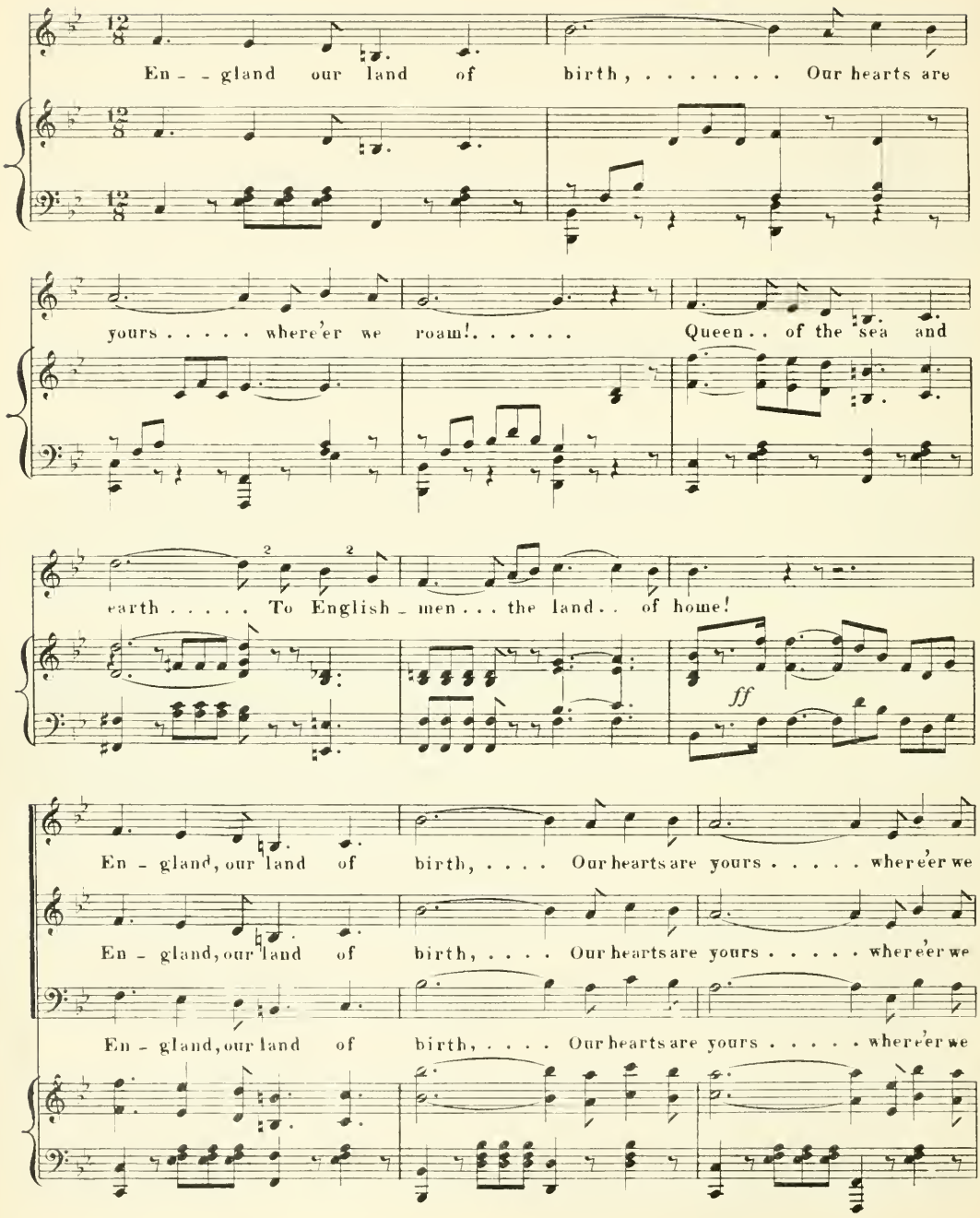
Ped. * Ped. *

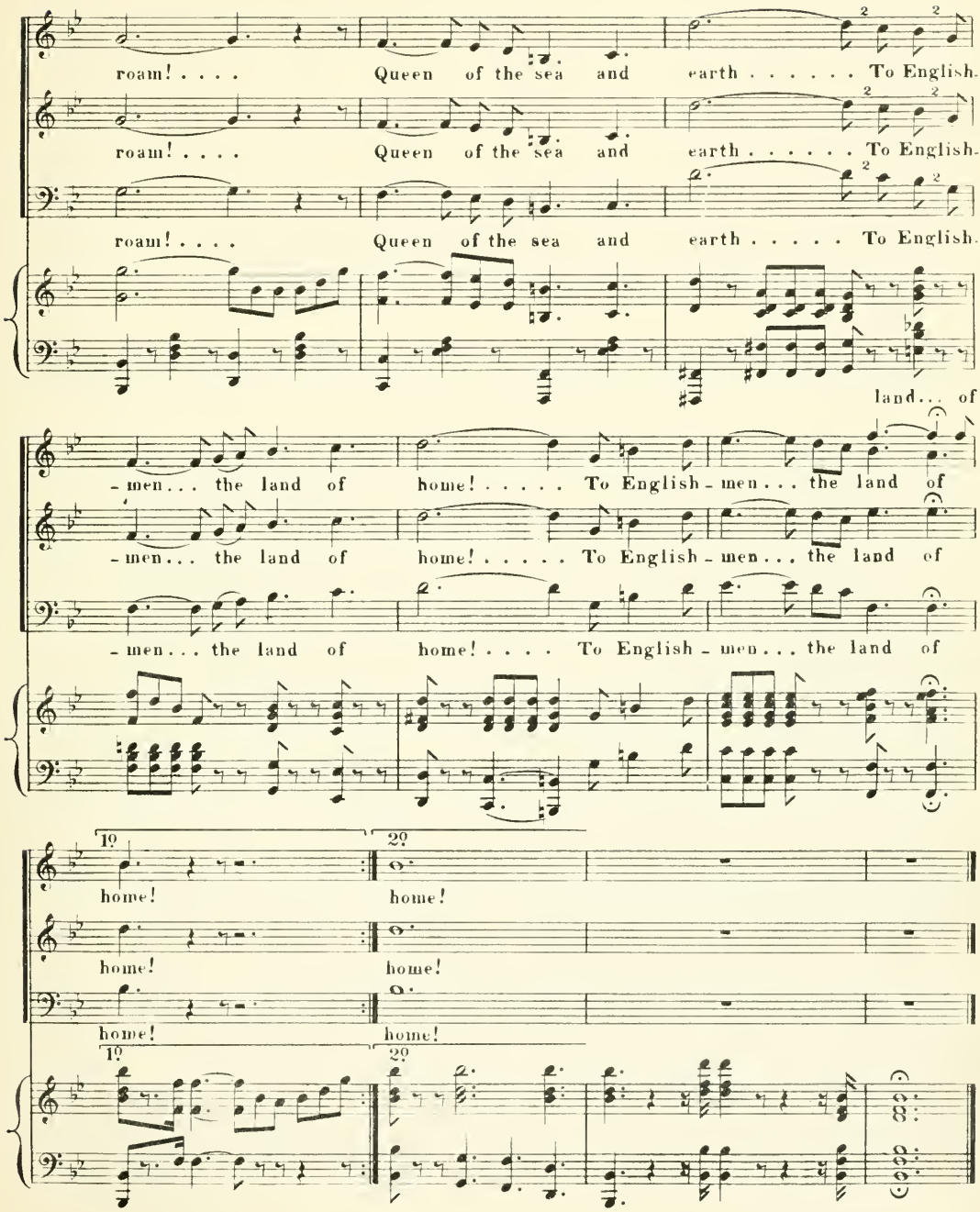
rain that pours from its sul - - len skies, For he proud - ly says "When your
hedge-rows white with the bloom of May, And a - cross the fields on a
use his fists to thrast a foe; And the world for him has a

Ped. *

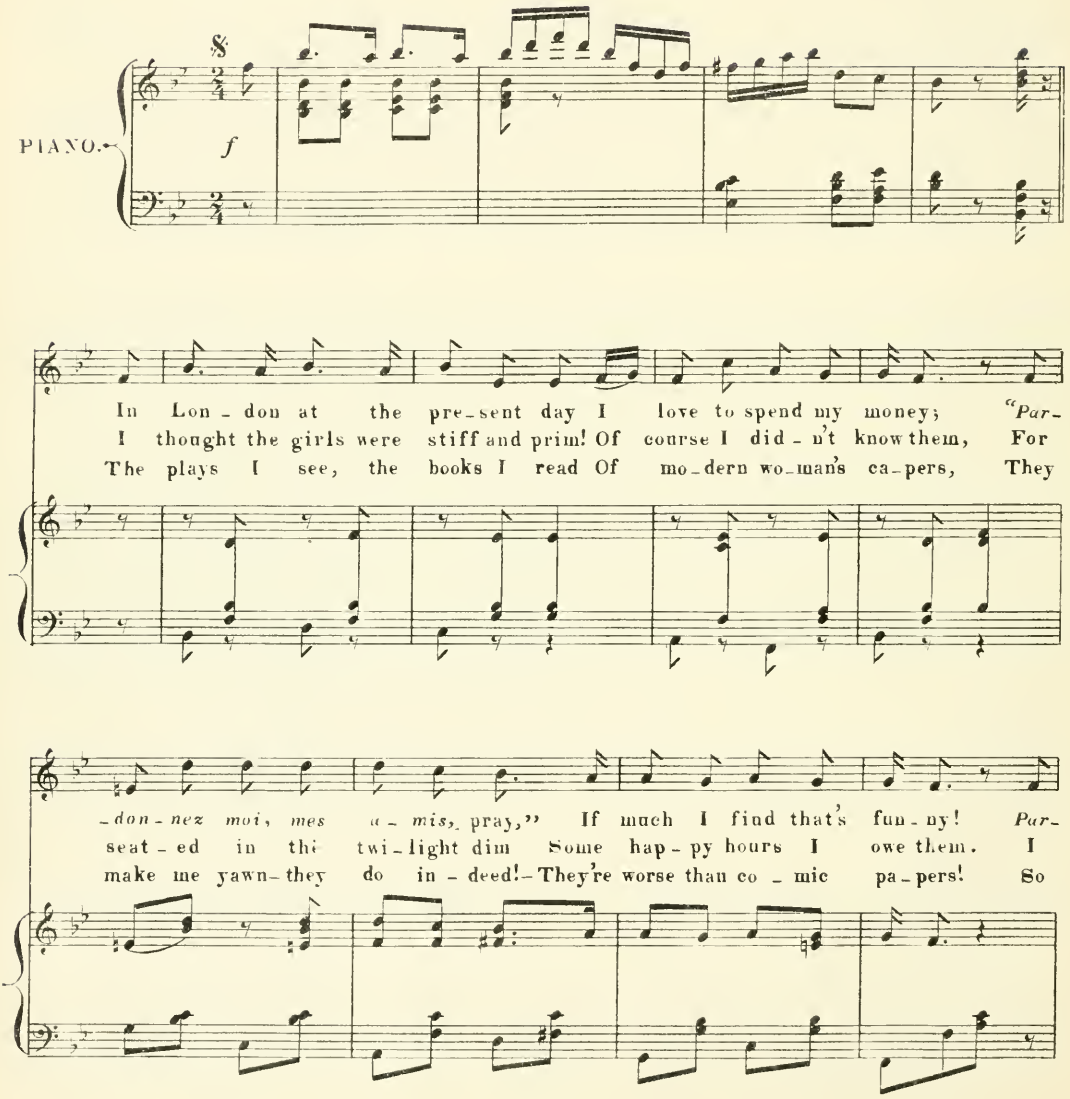
skies are blue There's never a land to com - pare with you."
bree - zy morn The ring - - ing notes of the hunts - - man's horn!
price - less pearl - The ten - - der love of an En - - - glish girl!

p


En - - gland our land of birth, ... Our hearts are
yours . . . . . where'er we roam! . . . . . Queen . . of the sea and
earth . . . . . To English - men . . . the land . . of home!
ff
En - gland, our land of birth, ... Our hearts are yours . . . . . where'er we
En - gland, our land of birth, ... Our hearts are yours . . . . . where'er we
En - gland, our land of birth, ... Our hearts are yours . . . . . where'er we


roam! . . . . Queen of the sea and earth . . . . . To English-
roam! . . . . Queen of the sea and earth . . . . . To English-
roam! . . . . Queen of the sea and earth . . . . . To English-
land... of
-men... the land of home! . . . . . To English-men... the land of
-men... the land of home! . . . . . To English-men... the land of
-men... the land of home! . . . . To English-men... the land of
1º
2º
home! home!
home! home!
home! home!
1º
2º

No. 20. — LAUGHING SONG.



-bleu! you must not think I chaff, But oh, you do a--muse me! Don't
say: "*Mon ange!*" I squeeze a hand! What need to men-tion more is? But
hooks and plays a--like I shun That cause a head-ache af-ter; *Pour-*

look at me! You'll make me laugh! Ah! there you go! Ex-cuse me! Ha! ha!
if I laugh you'll un-der-stand I know some fun--ny sto-ries!
-*quoi?* I want some jol-ly fun To split my sides with laugh-ter!

ha! ha! ha! ha! *C'est trés drôle! N'est-ce pas?* Oh, I say, I be-

poco rall. *a tempo.*

-lieve I could laugh all the day! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Ha! ha!

colla voce

ha! ha! ha! ha! ha! ha! ha! ha! ha! How on earth is a fel - low to

a tempo.

stop? I am sure I shall laugh till I drop! Ha! ha!

colla voce.

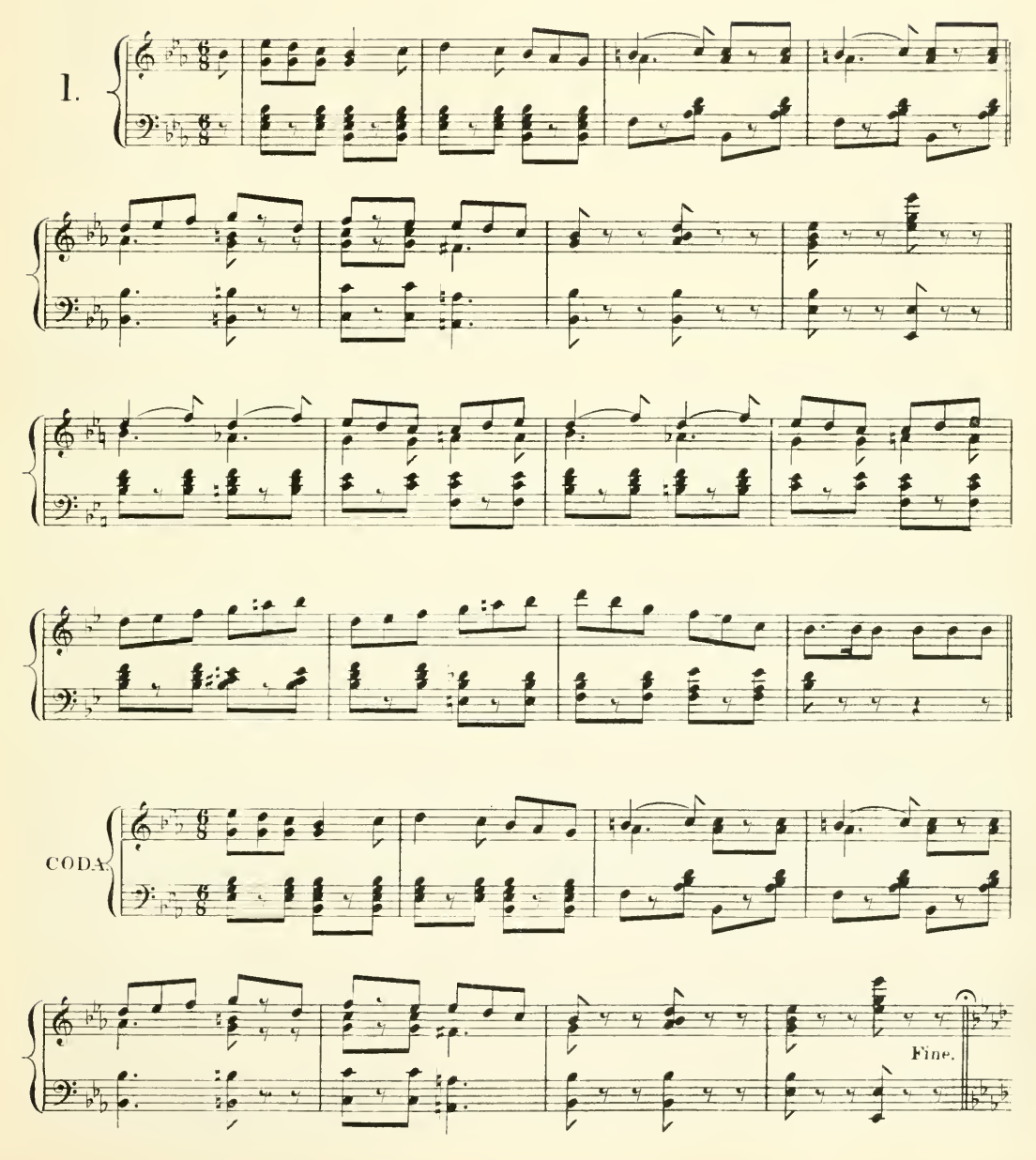
ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

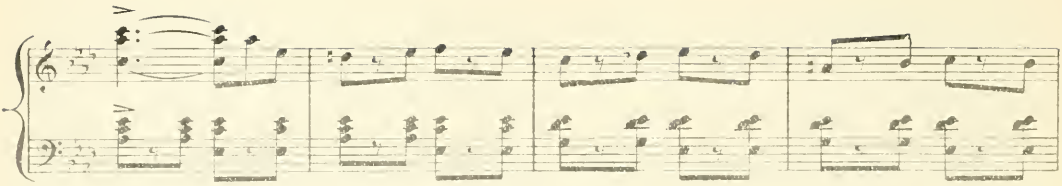
ha! ha! ha! ha! ha! Oh! I think I could laugh all the day!

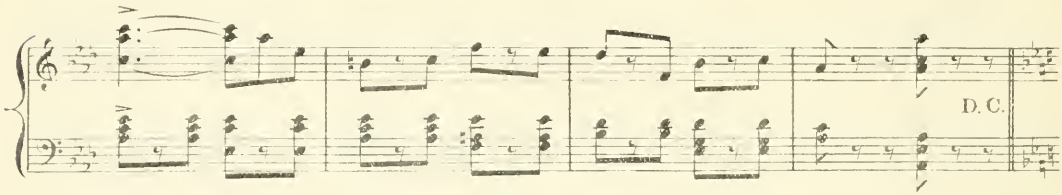
6

6

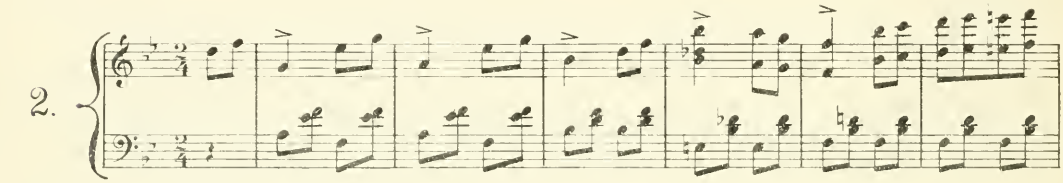
No. 21. — FANCY DRESS LANCERS.

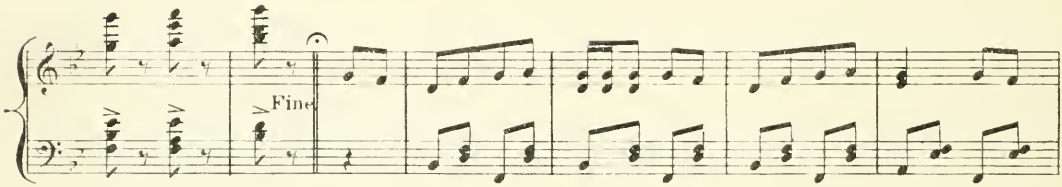


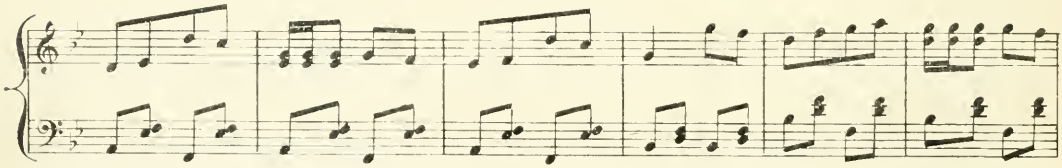


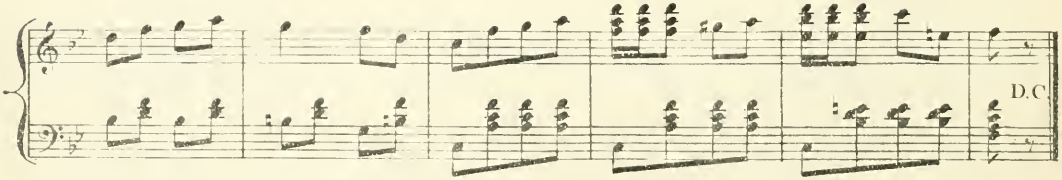


2.

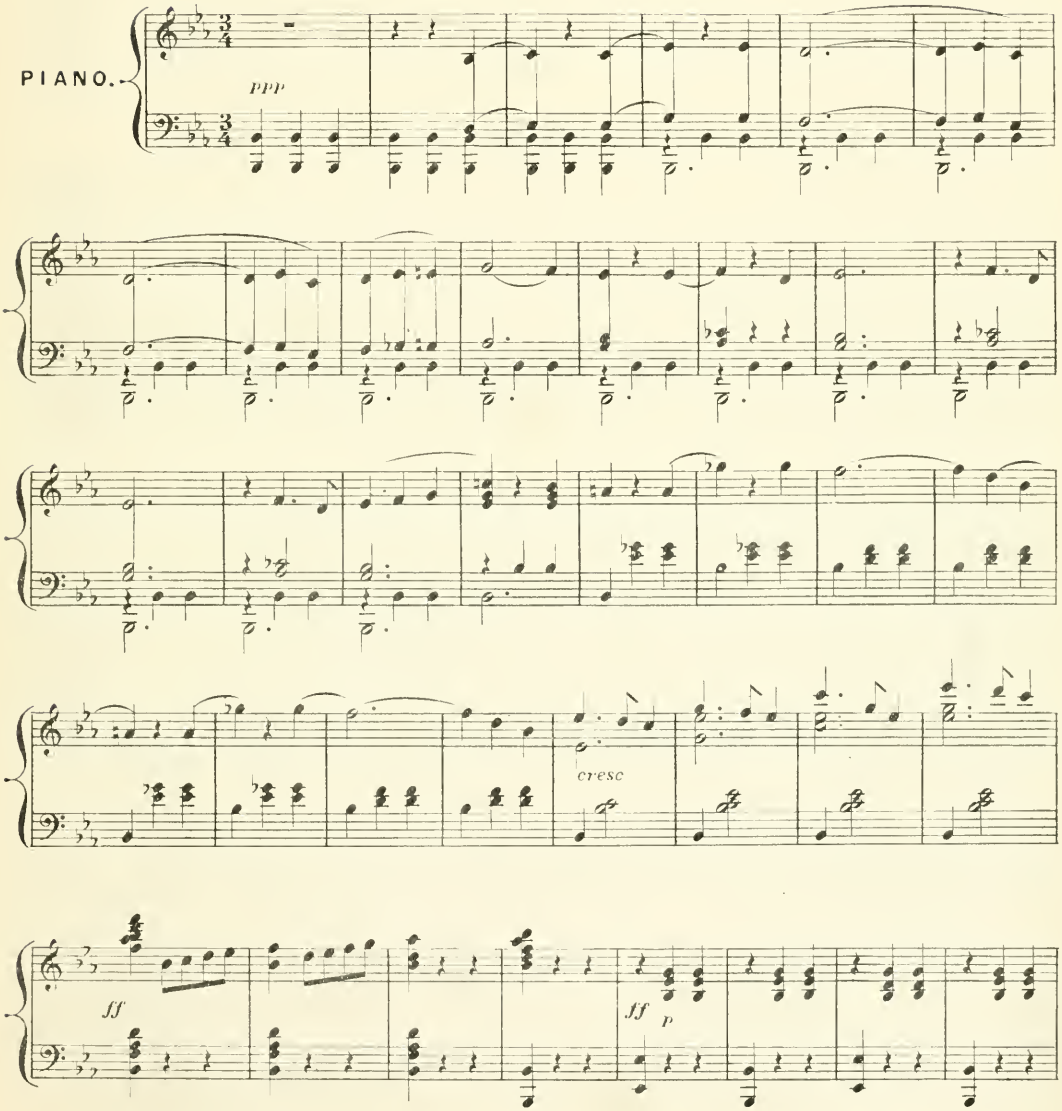








No. 22. VALSE CHANTÉE. "MUSIC AND LAUGHTER."



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ADÈLE.

Mu_sic and laugh_ter Float on the air; Tears may come af_ter

pp *dim.*

Why should we care? Fol_ly holds re_vel_ Let us to_day

Stoop to his le_vel Careless and gay! Mer_ri_ment hail_ing

p

Mo_narch of all, Grief un_a_vail_ing Who would re_call?

Lov_ers trip light_ly Whisper_ing low; Eyes sparkle bright_ly,

Cheeks are a_glow! Ah.....

.....

Tears may come af_ter

f

Mu_sic and laugh_ter Float on the air; Tears may come af_ter

p

Mu_sic and laugh_ter Float on the air; Tears may come af_ter

Mu_sic and laugh_ter Float on the air; Tears may come af_ter

Mu_sic and laugh_ter Float on the air; Tears may come af_ter

f

p

Why should we care?

Why should we care? Fol - ly holds re - vel Let us to - day.....

Why should we care? Fol - ly holds re - vel Let us to - day

Why should we care? Fol - ly holds re - vel Let us to - day

Why should we care? Fol - ly holds re - vel Let us to - day.....

RUDOLPH.

This

Stoop to his le - vel Careless and gay!

Stoop to his le - vel Careless and gay!

Stoop to his le - vel Careless and gay!

Stoop to his le - vel Careless and gay!

p

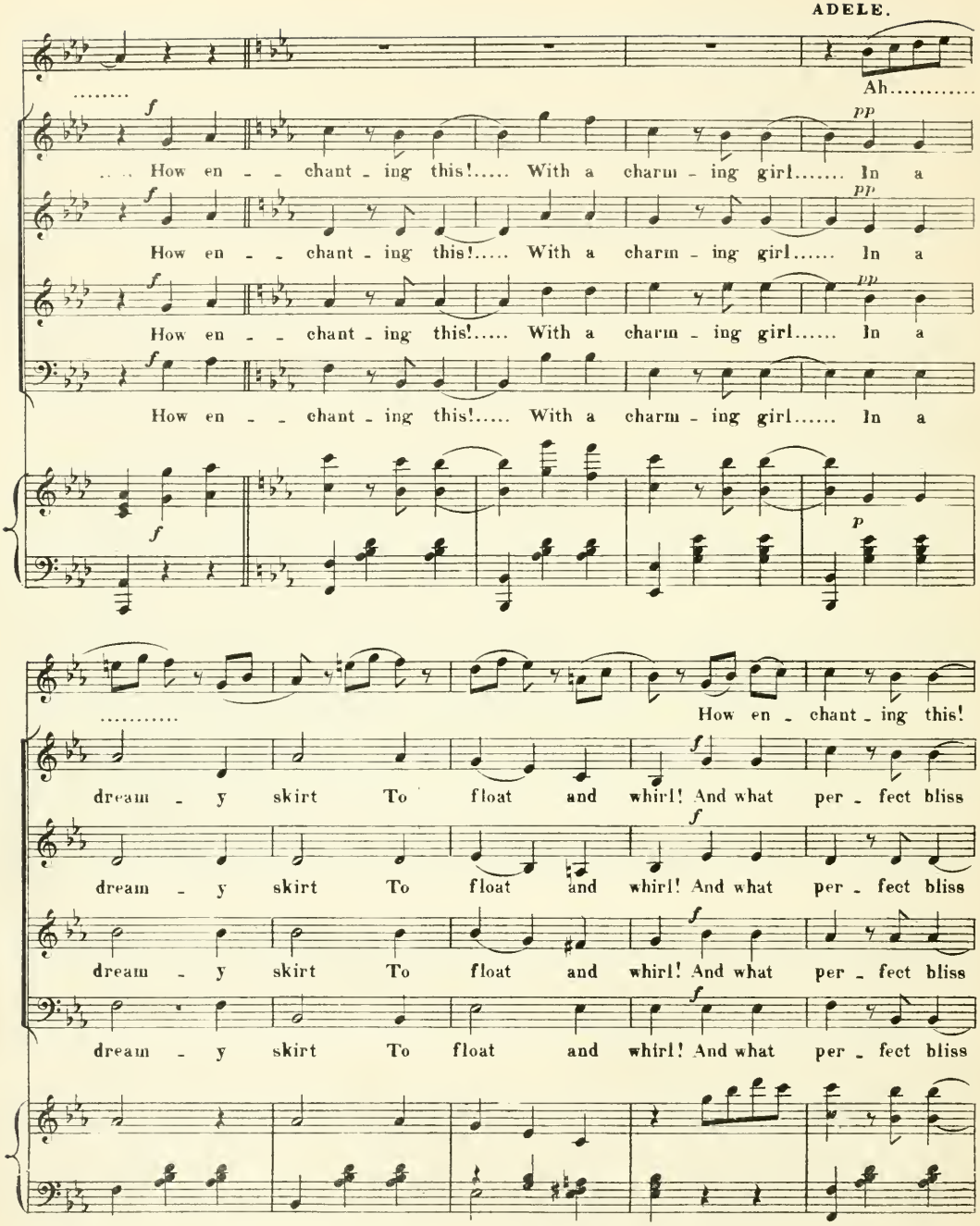
Valse our last will be,..... And since re - gret were vain..... That

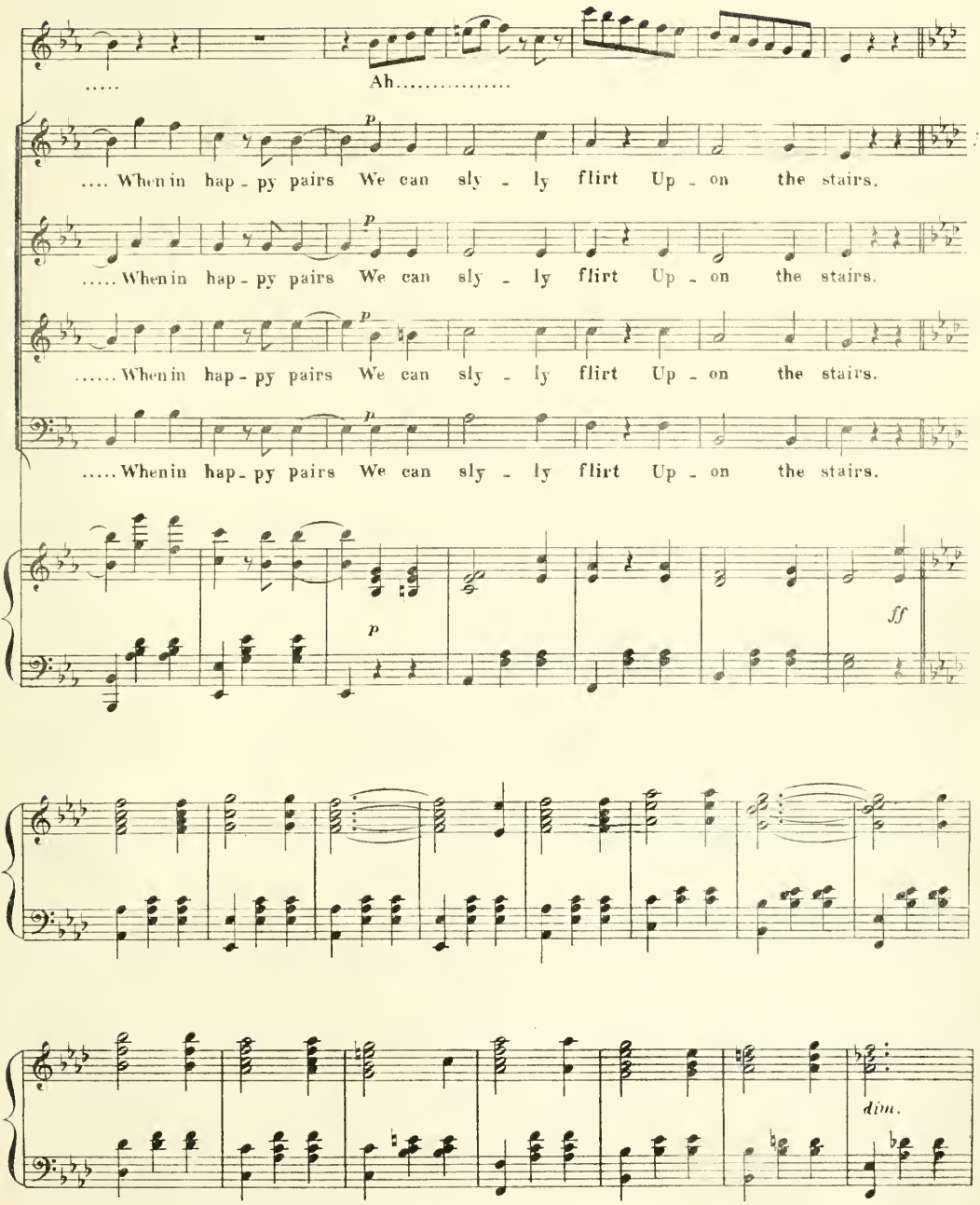
I with you and you with me May ne - ver dance a - gain,..... Oh,

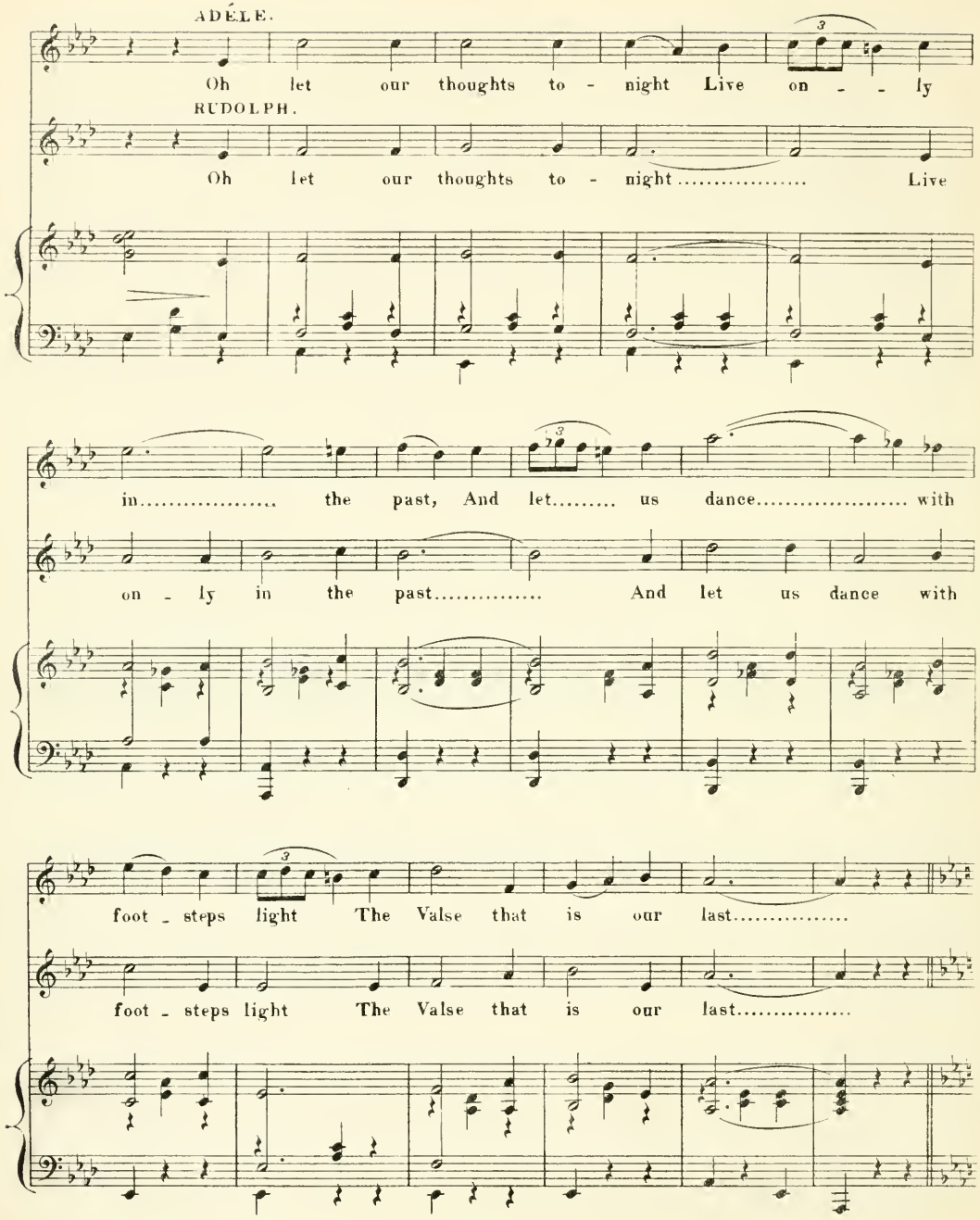
pp

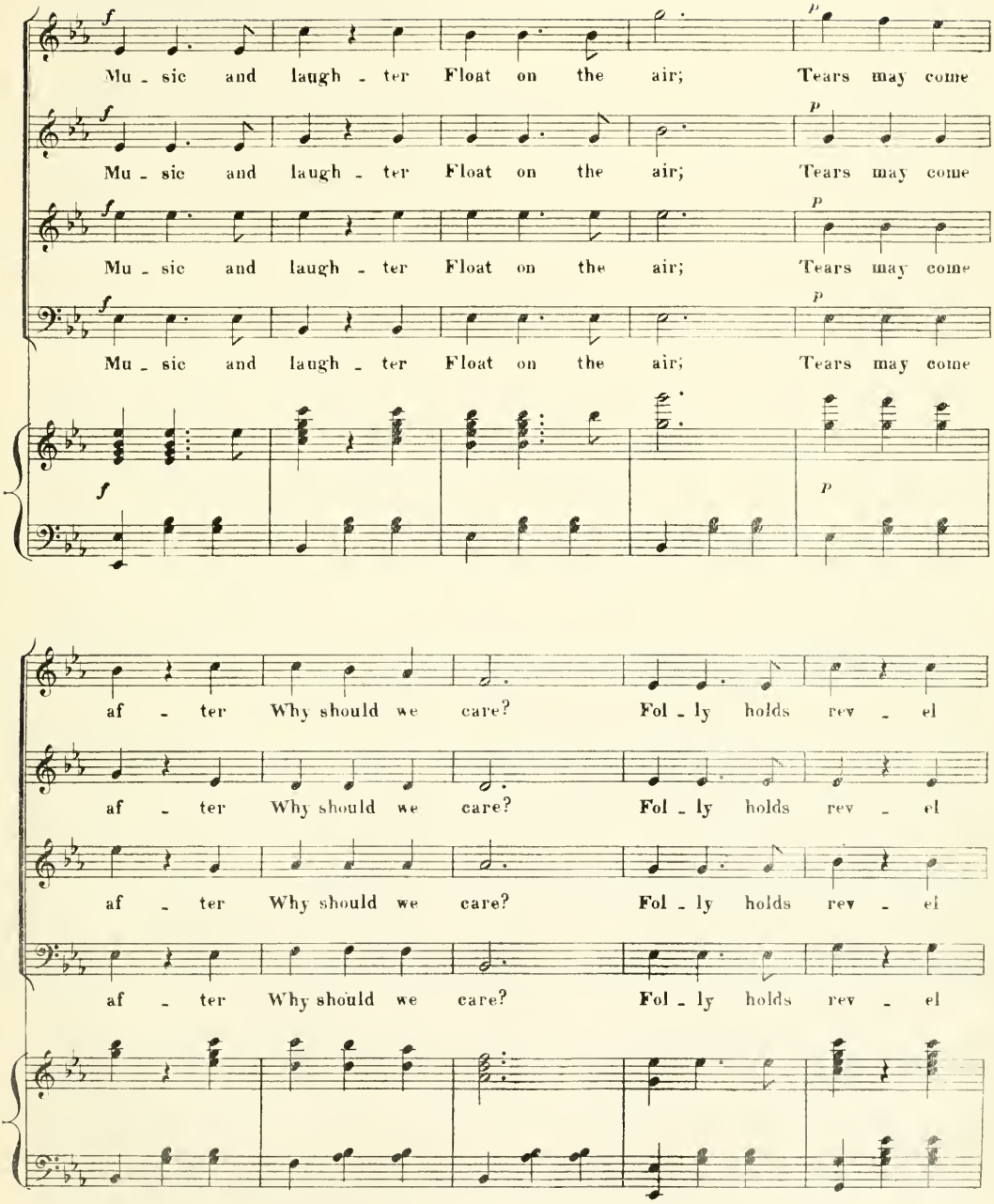
let our thoughts to - night..... Live on - ly in the past,..... And

let us dance with foot - steps light The Valse that is our last.....


ADELE.
Ah.....
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - - chant - ing this!..... With a charm - ing girl..... In a
How en - chant - ing this!
dream - y skirt To float and whirl! And what per - fect bliss
dream - y skirt To float and whirl! And what per - fect bliss
dream - y skirt To float and whirl! And what per - fect bliss
dream - y skirt To float and whirl! And what per - fect bliss


.....
Ah.....
p
.... When in hap - py pairs We can sly - ly flirt Up - on the stairs.
p
..... When in hap - py pairs We can sly - ly flirt Up - on the stairs.
p
..... When in hap - py pairs We can sly - ly flirt Up - on the stairs.
p
..... When in hap - py pairs We can sly - ly flirt Up - on the stairs.
p
ff
dim.


ADÉLE.
Oh let our thoughts to - night Live on - - ly
RUDOLPH.
Oh let our thoughts to - night..... Live
in..... the past, And let..... us dance..... with
on - ly in the past..... And let us dance with
foot - steps light The Valse that is our last.....
foot - steps light The Valse that is our last.....


f
p
Mu - sic and laugh - ter Float on the air; Tears may come
Mu - sic and laugh - ter Float on the air; Tears may come
Mu - sic and laugh - ter Float on the air; Tears may come
Mu - sic and laugh - ter Float on the air; Tears may come
af - ter Why should we care? Fol - ly holds rev - el
af - ter Why should we care? Fol - ly holds rev - el
af - ter Why should we care? Fol - ly holds rev - el
af - ter Why should we care? Fol - ly holds rev - el

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

Let us to - day Stoop to his le - - vel Care - less and

ADÈLE.

Ah gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

gay! Turning, twirling, Flying o'er the ground

Wheeling, whirl_ing Gid_di_ly a_round! Sway_ing,

Wheeling, whirl_ing Gid_di_ly a_round Sway_ing,

Wheeling, whirl_ing Gid_di_ly a_round Sway_ing,

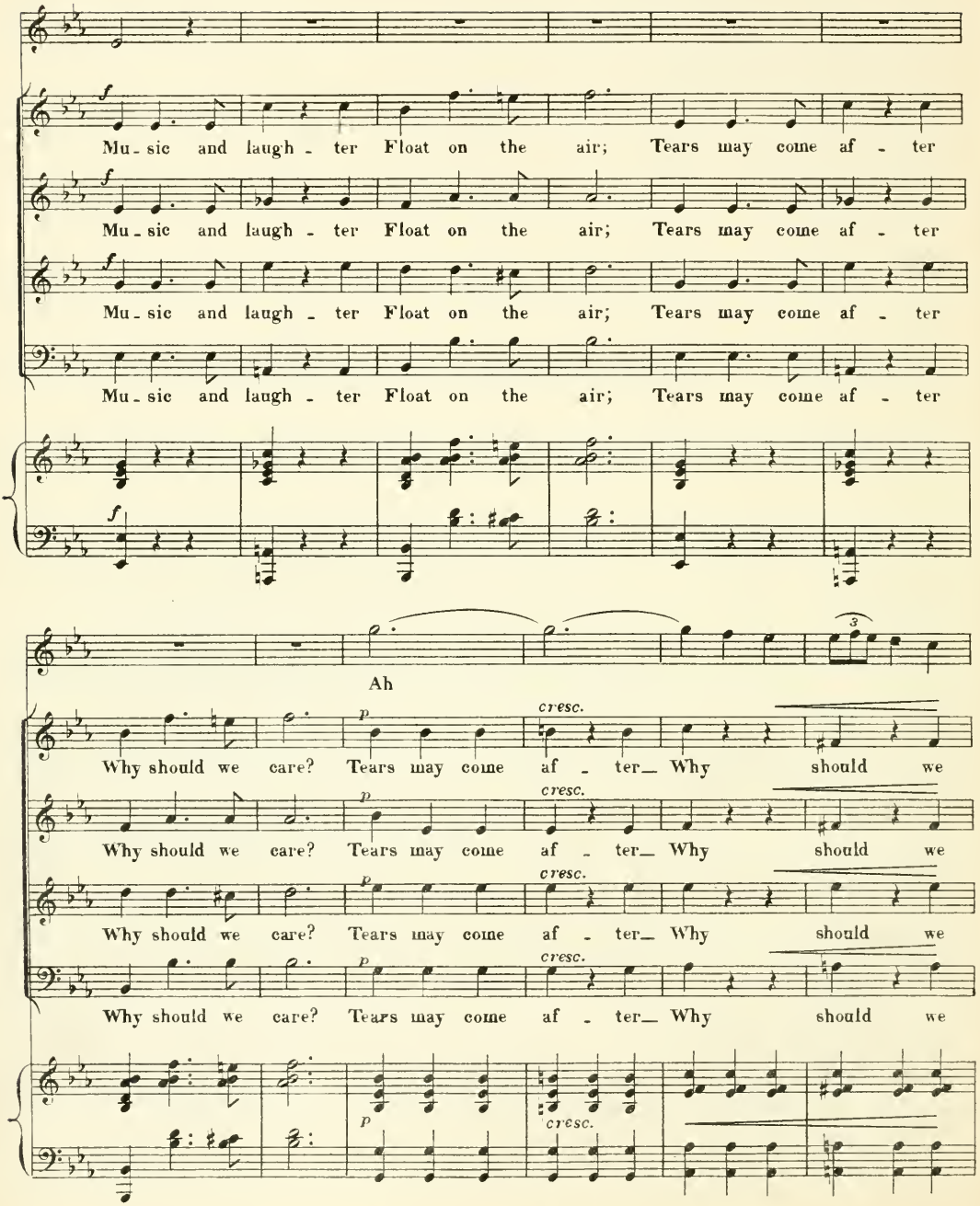
Wheeling, whirl_ing Gid_di_ly a_round Sway_ing,

swirling, Dream_i_ly we go Vals_ing to and fro! While

swirling, Dream_i_ly we go Vals_ing to and fro! While

swirling, Dream_i_ly we go Vals_ing to and fro! While

swirling, Dream_i_ly we go Vals_ing to and fro! While


f
Mu - sic and laugh - ter Float on the air; Tears may come af - ter
Mu - sic and laugh - ter Float on the air; Tears may come af - ter
Mu - sic and laugh - ter Float on the air; Tears may come af - ter
Mu - sic and laugh - ter Float on the air; Tears may come af - ter
Ah
p
cresc.
Why should we care? Tears may come af - ter_ Why should we
Why should we care? Tears may come af - ter_ Why should we
Why should we care? Tears may come af - ter_ Why should we
Why should we care? Tears may come af - ter_ Why should we

care. Why why

care. Why why

care. Why why

care. Why why

f

should we care.

should we care.

should we care.

should we care.

No. 23 .— SONG. "UMTI-UMTI-UM."

MUSIC BY PAUL LINCKE.

Allegretto.

PIANO.

f

When peo - ple doze, Or
cor - ner dark Two
blush to hear What

p

cri - ti - cize and stare In good So - ci - e - tee, With my
lov - ers if I find A - lone on some set - tee, Say - ing,
la - dies of - ten do In good So - ci - e - tee, And the

All performing rights in this Composition are reserved.

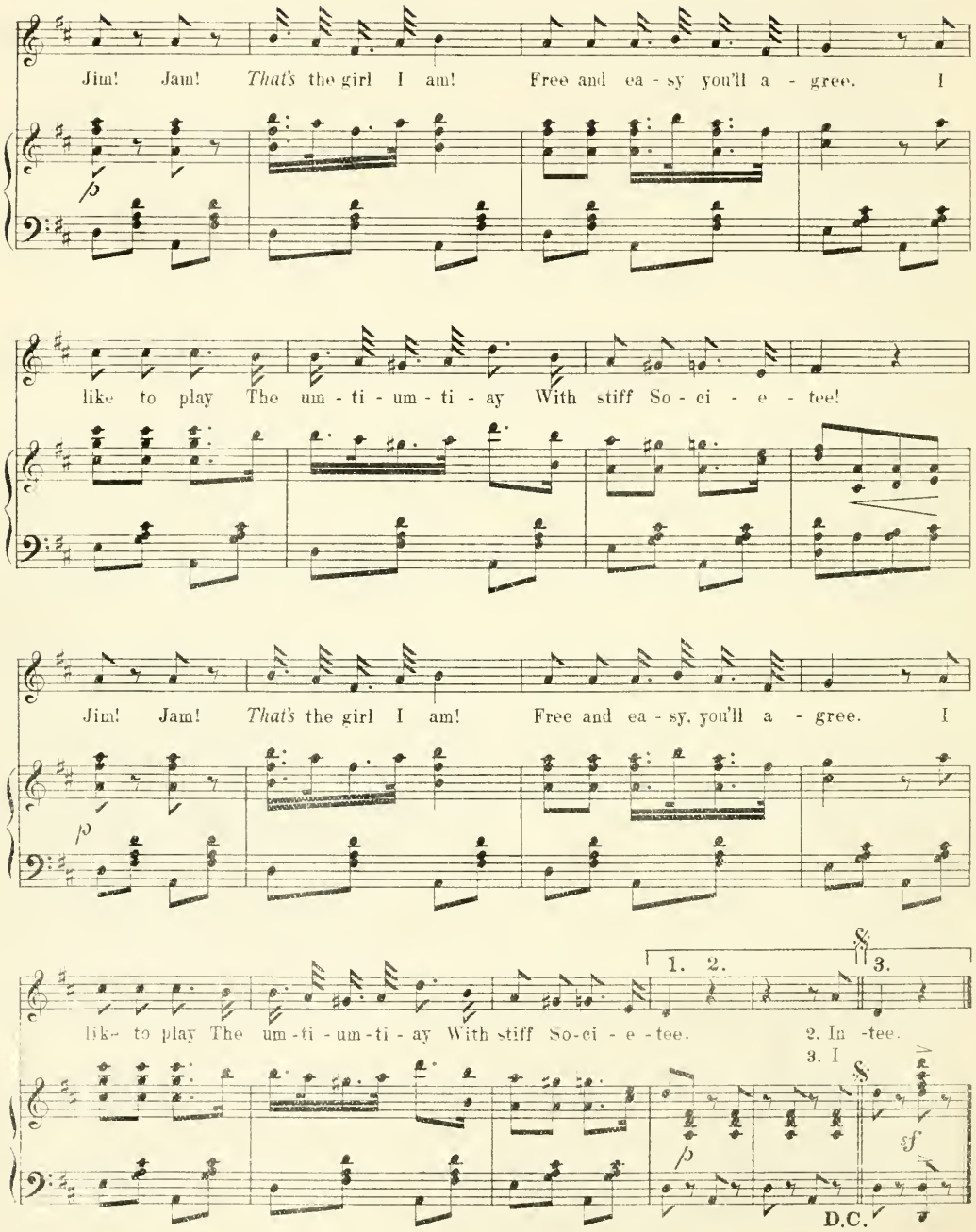
um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um I wake them up, you
"Um - ti - um - ti - um - ti - um - ti - um - ti - um - ti - um" With no one near but
naugh - ty um - ti - um - ti - um - ti - um - ti - um - ti - ums They whis - per low to

see. You don't sup - pose A fin - ger - snap I care What
me, It's *such* a lark To soft - ly come be - hind "My
me! And yet I fear They're just the la - dies who With

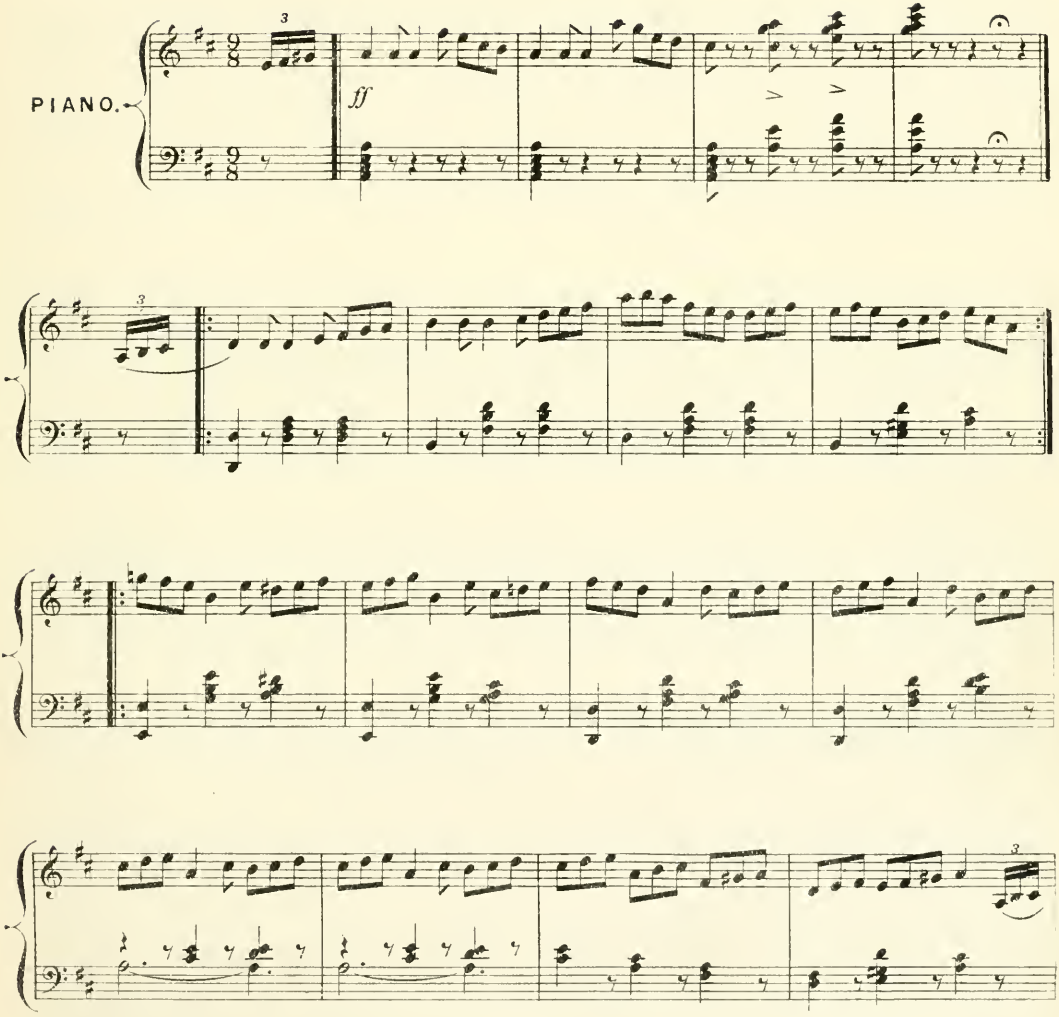
peo - ple choose to say? They may um - ti - um - ti - um - ti - um - ti -
love!" "My dear - est heart!" When I cough a lit - tle um - ti - um - ti -
shocked ex - pres - sion stare When these um - ti - um - ti - um - ti - um - ti -

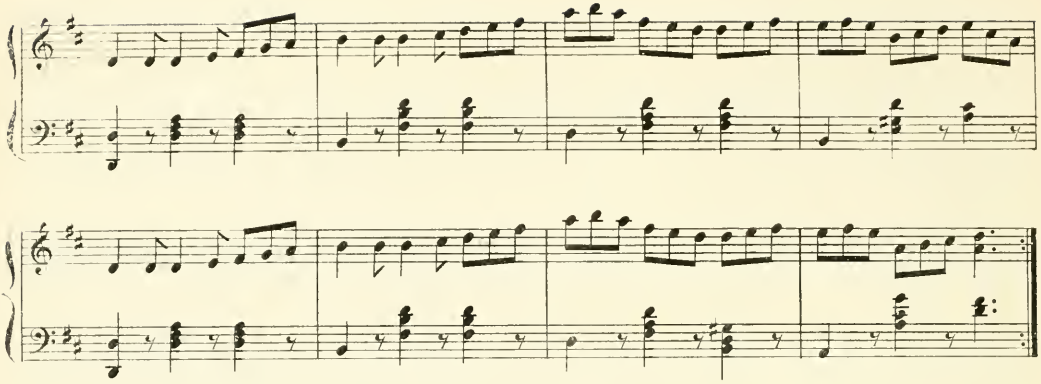
um - ti - um - ti - um, But Dai - sy has her way!
um - ti - um - ti - um, Oh, *don't* they jump a - part!
um - ti - um - ti - ums I some - times choose to wear.

f


Jim! Jam! That's the girl I am! Free and ea - sy you'll a - gree. I
like to play The um - ti - um - ti - ay With stiff So - ci - e - tee!
Jim! Jam! That's the girl I am! Free and ea - sy, you'll a - gree. I
like to play The um - ti - um - ti - ay With stiff So - ci - e - tee.
1. 2.
3.
2. In - tee.
3. I
D.C.

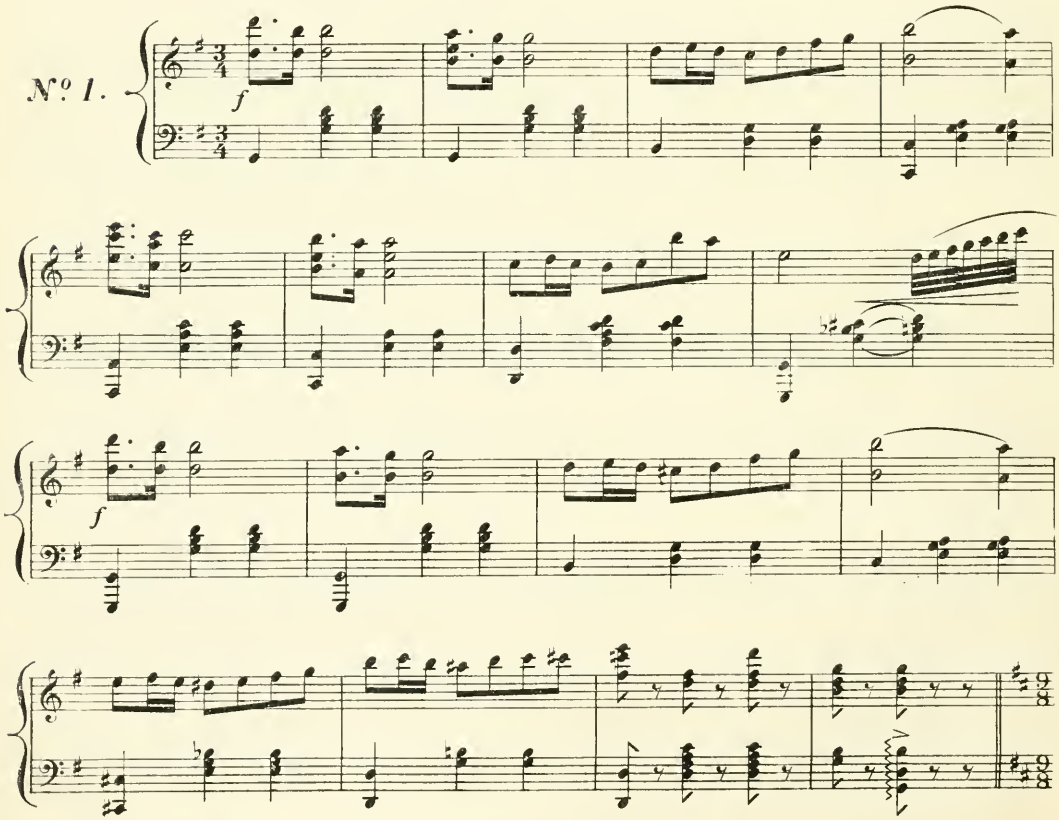
No. 24. DANCE. SIR ROGER DE COVERLEY.

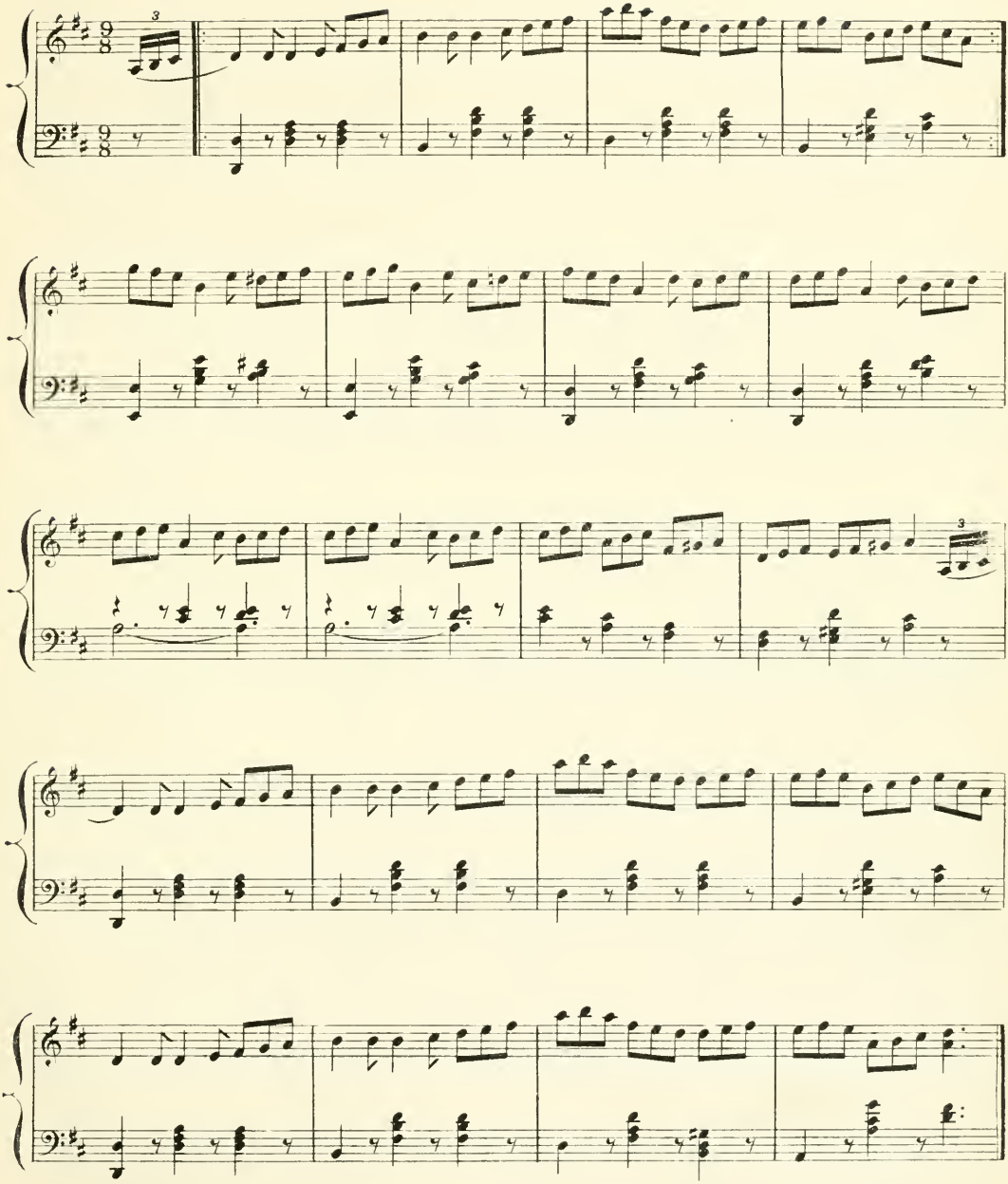




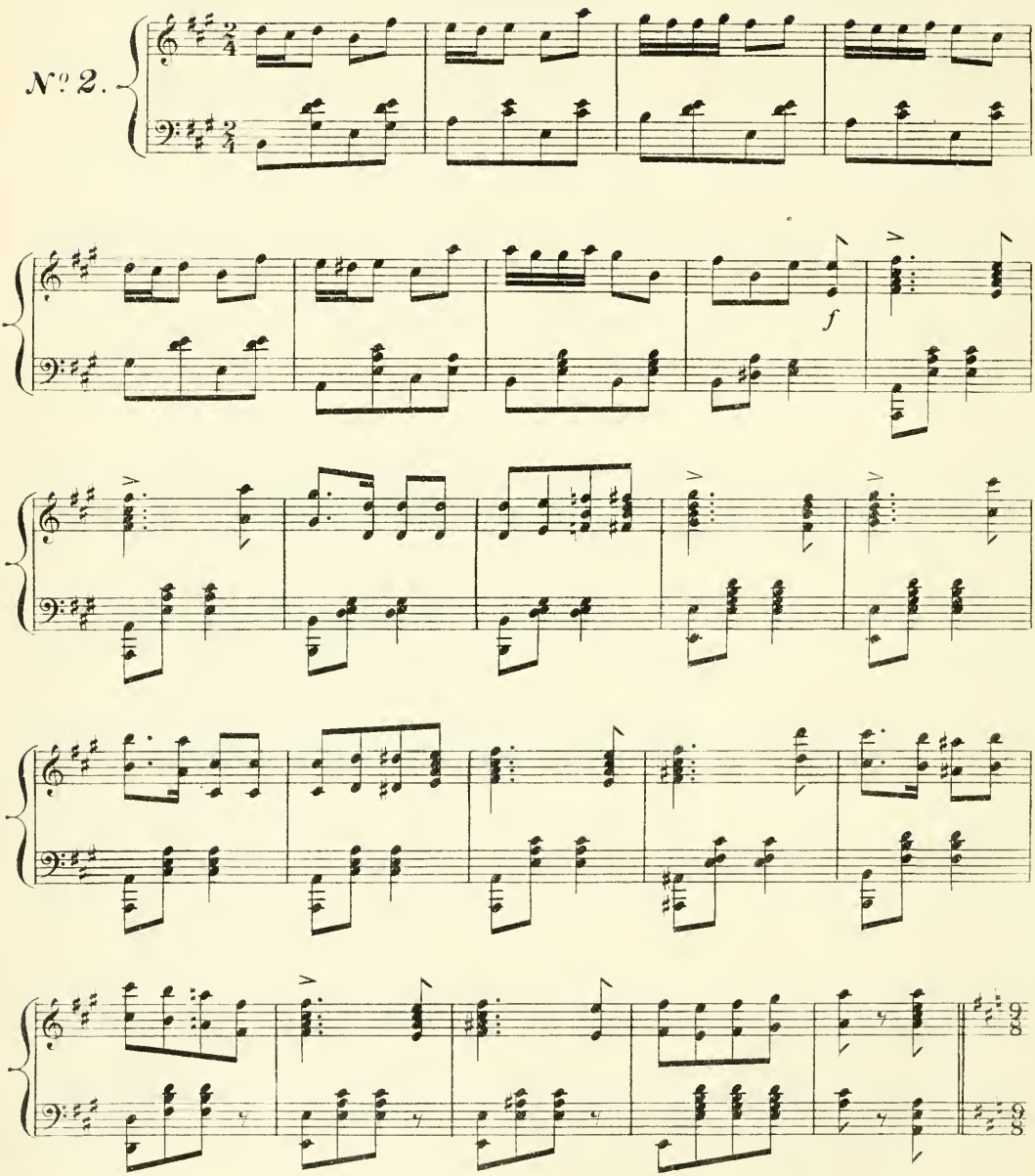
Tempo di Mazurka.

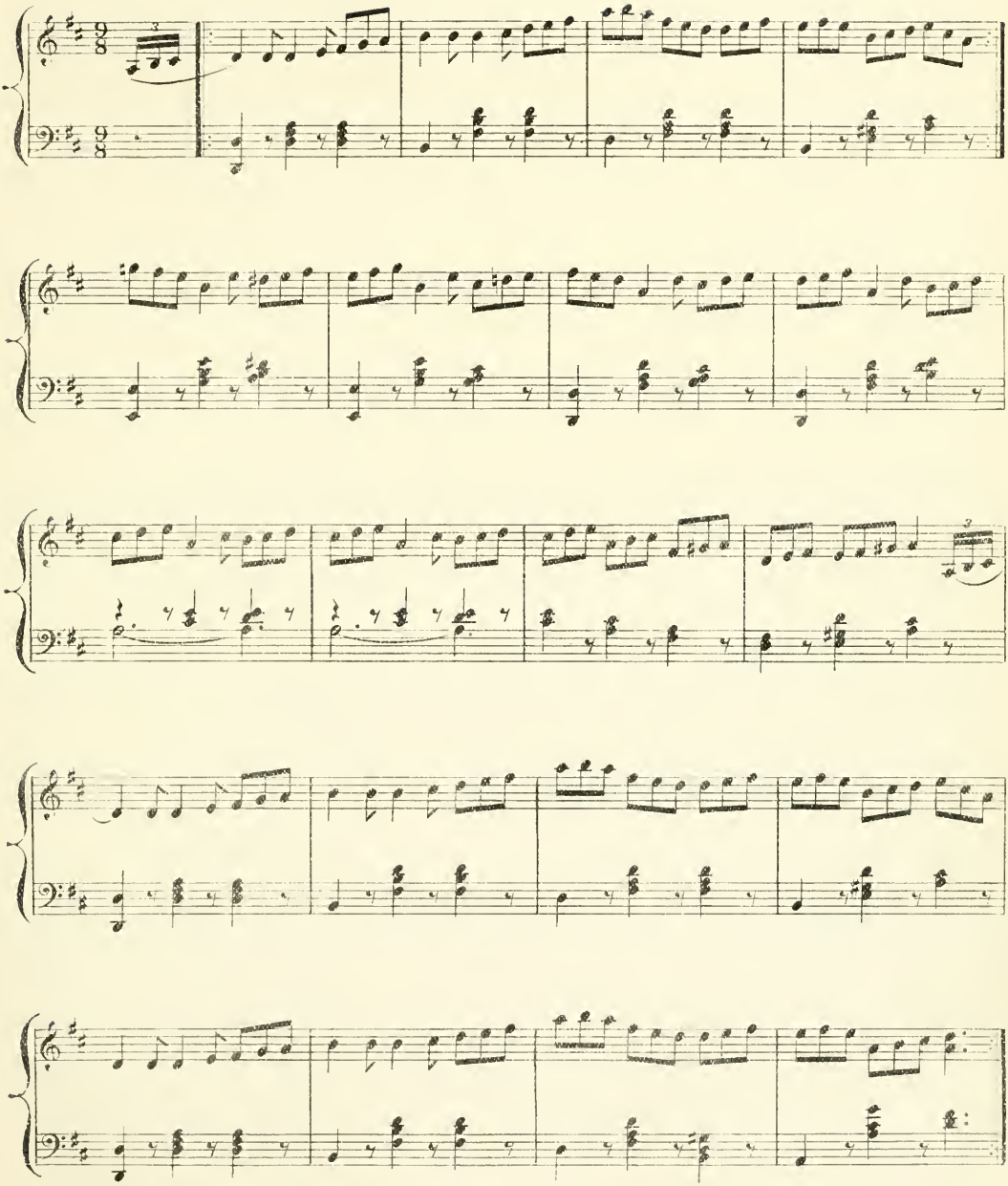
N°. 1.

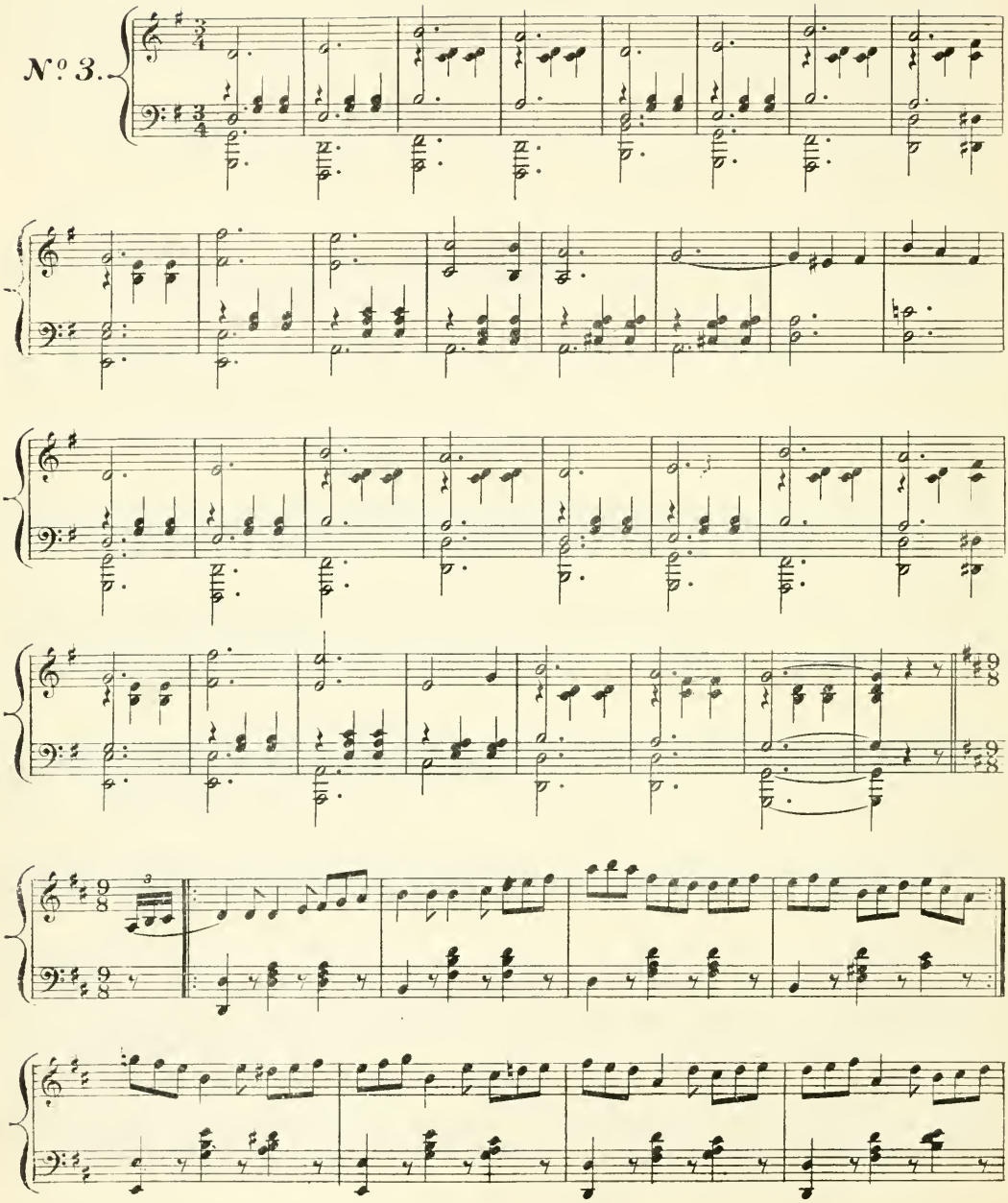


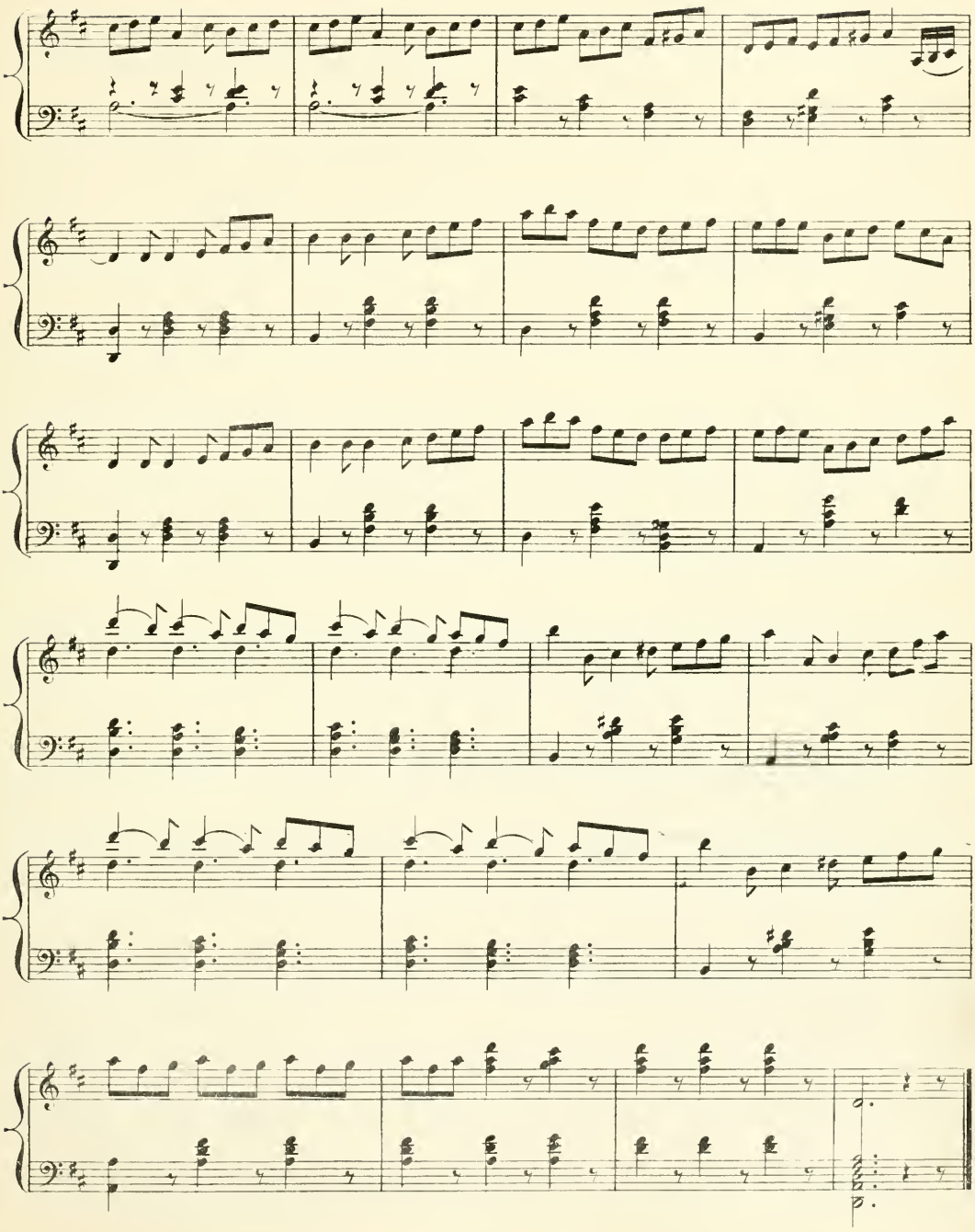


Tempo di Polka.






Nº 3.



No. 25. SONG. "MINE AT LAST."

Andante con moto.

VOICE.

PIANO.

1. Moon in the blue a - bove,
2. Dawn of the near - ing day,

Pale is your sil - ver light— Pale as the hope of
Shall we be friends or foes Chill of the sha - dows

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Love Born in my heart to night!
grey, Blush of the ten - der rose

un poco animato.

What do the com - ing hours Hold in their mo ments
Which do you bring for me Scarcely my heart can

dread Glo - ry of gold - en flow'rs
wait! Haste with your ma - gic key

rall:

Rue of the ro - ses dead, Rue of the ro - ses
O - pen your mys - tic gate! *rall:* O - pen your mys - tic

dead gate! My own, my dear, I'm wait - ing here Da - ring to hope a -

pp

pp

- new; Your an - swer give, and bid me live Live for the love of

you! The rain - bow gay shall span our way, To - ken that tears are

past; Then come to me my own to be, Mine, O my love, at last!

1º

rall.

own to be. Mine, O my love, at last!

2º

rall.

p

No. 26. – FINALE. ACT II. "ON Y REVIENT TOUJOURS."

Allegro.

VOICE.

PIANO.

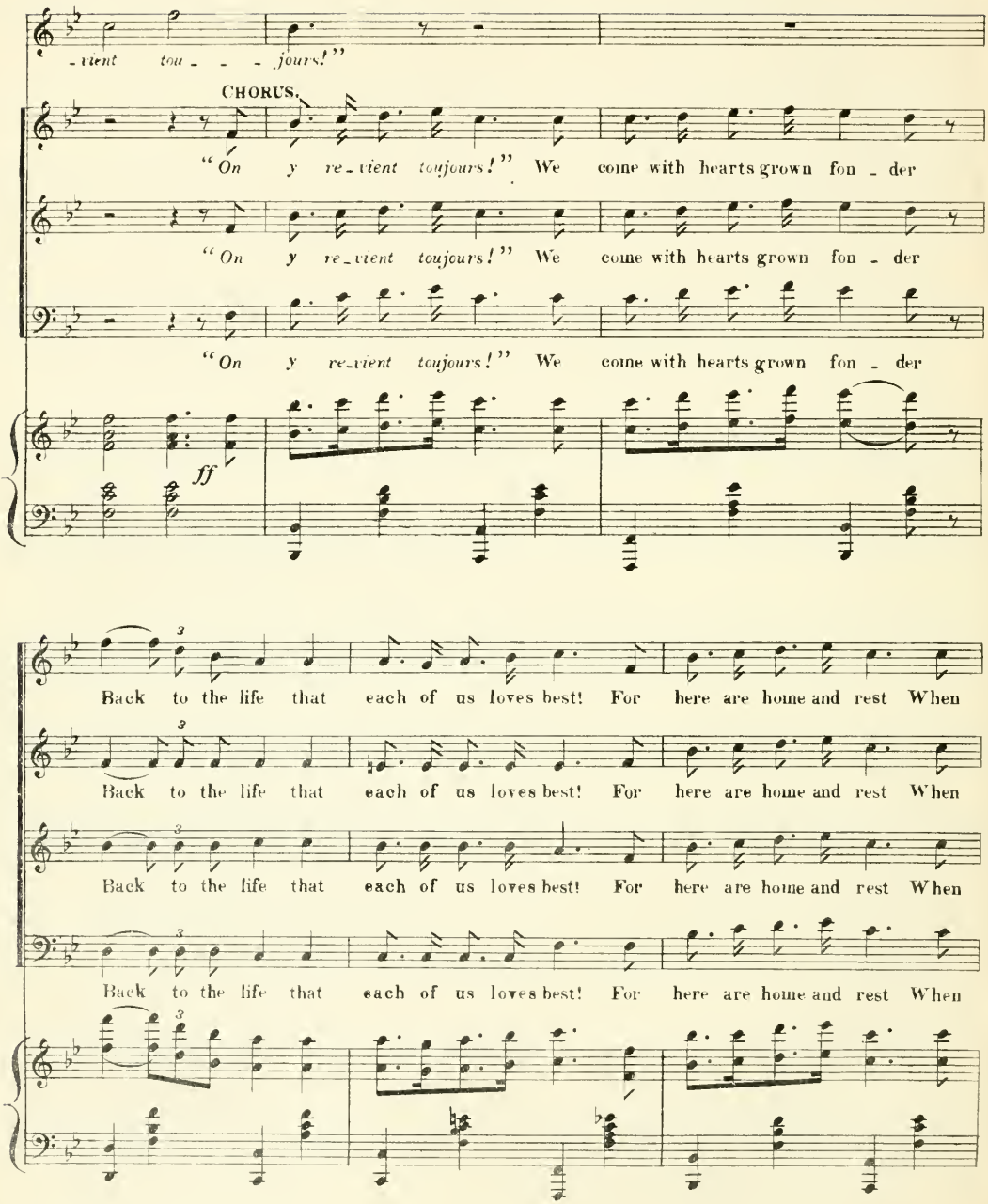
f

ADELE.

"On y revient toujours!" We come with hearts grown fon - der Back to the life that

each of us loves best! For here are home and rest When far a - field we wan - der;

Sing, comrades all, "On y revient toujours!" Sing comrades all, "On y re -


-vient tou - - - jours!"
CHORUS.
"On y re-vient toujours!" We come with hearts grown fon - der
"On y re-vient toujours!" We come with hearts grown fon - der
"On y re-vient toujours!" We come with hearts grown fon - der
ff
Back to the life that each of us loves best! For here are home and rest When
Back to the life that each of us loves best! For here are home and rest When
Back to the life that each of us loves best! For here are home and rest When
Back to the life that each of us loves best! For here are home and rest When

far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"

far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"

far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"

far a field we wan - der; Sing, com - rades all, "On y re - vient toujours!"

Sing, com - rades all, "On y re - vient tou - jours!" Hur -

Sing, com - rades all, "On y re - vient tou - jours!" Hur -

Sing, com - rades all, "On y re - vient tou - jours!" Hur -

Sing, com - rades all, "On y re - vient tou - jours!" Hur -

fr

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah ..... And

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah ..... And

- rah, hurrah, hur - rah..... For gay Bo - he - mi - ah ..... And

- rah, hurrah, hur - rah..... Fo gay Bo he - mi - ah ..... And

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

make the raf - ters ring a - bove! The land of wit and the land of love, the

Is gay Bo-he-mi-ah!

land of wit and the land of love Is gay Bo-he-mi-ah!

land of wit and the land of love Is gay Bo-he-mi-ah!

land of wit and the land of love Is gay Bo-he-mi-ah!

land of wit and the land of love Is gay Bo-he-mi-ah!

No. 27. — SONG. CRIPPS & CHORUS. "DEAR LITTLE DAISY."

ORIGINAL VERSION BY
J. CHEEVER GOODWIN & WILLIAM FURST.

REVISED VERSION BY
HARRY GREENBANK & SIDNEY JONES.

Allegro moderato.

PIANO.

f

Though round the world I've of - - - ten been With
I don't ap - prove of girls, you know, With

p

Cook's or else with Ga - ze's, ... No head so full of
knick - - - er - - - boc - - - ker cra - zes; . . . . But then they don't be

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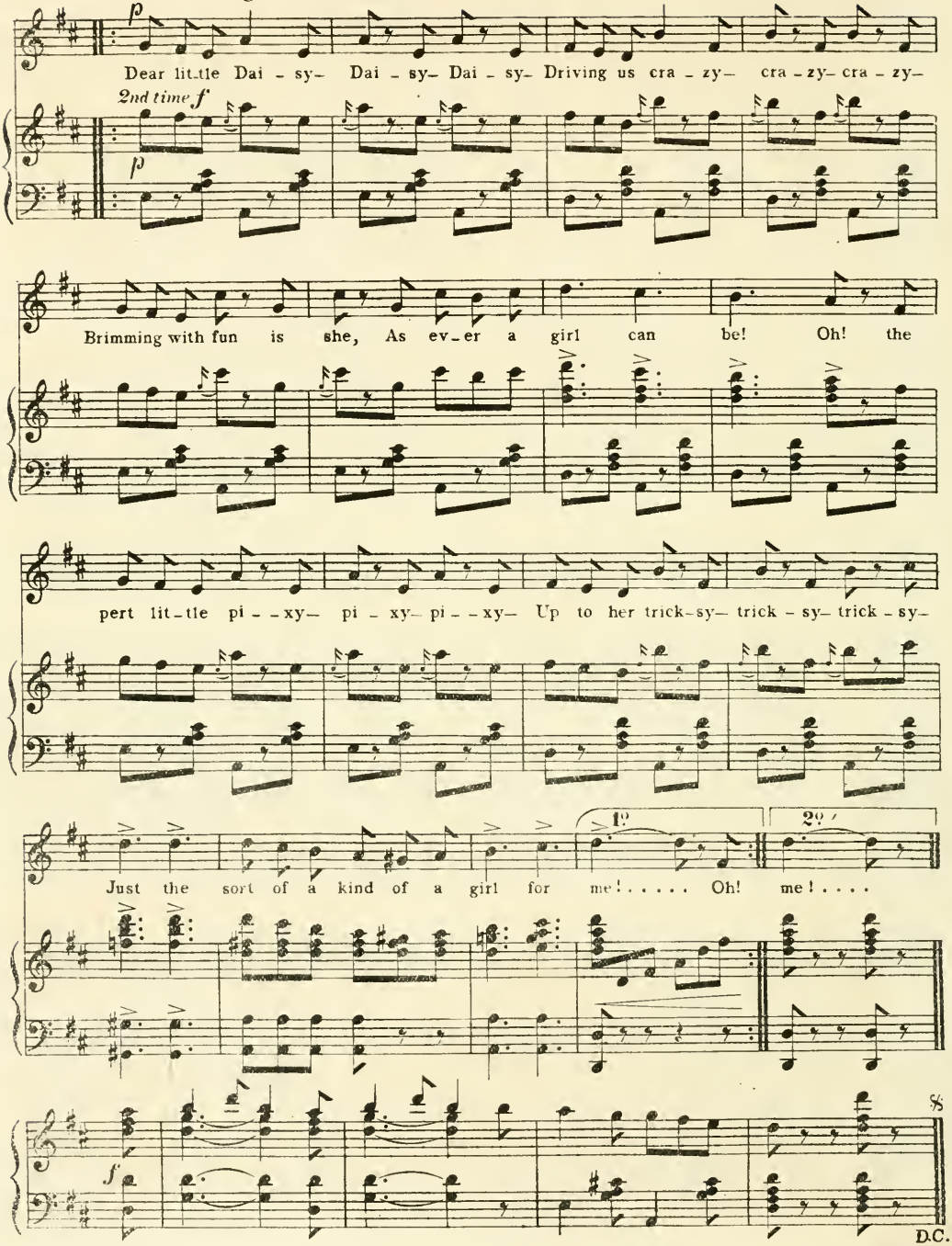
fun I've seen As mer - - ry lit - - - tle Dai - sy's. . . . . When
come them so As dain - - ty lit - - - tle Dai - sy's. . . . . Al -

mis - chief fresh she gai - - ly brews, And shocks or else a
- though my wife with fri - - gid stares, Her hand in hor - - ror

ma - zes, ... So - - ci - - e - - ty would like to use Un - -
rai - ses, ... I'm sure— for all that Dai - - sy cares— My

- men - tion - a - - ble phra - ses . . . . .
wife may go to bla - zes! . . . .

CHORUS. Allegretto moderato.



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next Production at Daly's Theatre
will be

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